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April
1944

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music magazine



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SAMUEL BARBER

THE FIRST PERFORMANCE of a full-length symphony, composed for and dedicated with permission to the Army Air Forces, by Corporal Samuel Barber, took place on March 3 in Boston, when the work was presented by the Boston Symphony Orchestra, conducted by Serge Koussevitzky. The "Symphony Dedicated to the Army Air Forces," was begun last September at Fort Worth Army Airfield, Texas, when Corporal Barber accompanied pilots on many flights. It is his second work in this form, his "First Symphony" having been written in 1936, and having the distinction of being the only American work produced that season in Salzburg, when it was conducted by Artur Rodzinski. The new work is in three movements and makes use, in the second movement, of an electrical instrument especially constructed by the Bell Telephone Laboratory, to simulate the sound of the radio beam used for night or "blind" flying.

EDWIN McARTHUR, young American conductor who in 1943 spent six months in the South Pacific war area under the joint auspices of the War Department and USO Camp Shows, has returned to that war theater at the specific request and in the personal suite of Lieutenant-General George C. Kenney, Commander of the Fifth Air Force. Mr. McArthur, reported to be "somewhere in New Guinea," has the distinction of being the first civilian assigned to war duty with Army officials in shaping up programs of music-making by the servicemen themselves.

THE THIRTY-SEVENTH ANNUAL BACH FESTIVAL at Bethlehem, Pennsylvania, will be held May 19 and 20 at the Chapel of Lehigh University, with Ifor Jones conducting. The programs of the two-day sessions will include the Cantata No. 104, "Thou Guide of Israel"; the Cantata No. 102, "Lord, Are Thine Eyes Not Searching for the Righteous?"; the Motet, "Be Not Afraid"; the Cantata No. 93, "If Thou but Sufferest God"; the Cantata No. 4, "Christ Lay in Death's Dark Prison"; and as usual, the complete "Mass in B minor." E. Power Biggs will be the Festival organist and will give a recital at 11 A. M. on Saturday, May 20, in the Central Moravian Church.

LEONARD BERNSTEIN, young assistant conductor of the New York Philharmonic-Symphony Orchestra, who earlier in the season made a sensational last-minute substitution for Bruno Walter, suddenly taken ill, will appear with the orchestra next season, not as assistant conductor, but as a guest conductor. Artur Rodzinski has been reengaged for his second season as permanent conductor and musical director of the organization. Other guest conductors who will appear with the orchestra next season are Igor Stravinsky, Pierre Monteux, and George Szell.

JOSE SIQUEIRA, founder and president of the National Symphony Orchestra, of Brazil, is now in the United States under the auspices of the State Department and the Office of the Coordinator of Inter-American Affairs, making arrangements for the exchange of North



The World of Music

HERE, THERE, AND EVERYWHERE
IN THE MUSICAL WORLD

American musical compositions with those of Brazilian composers, through Aaron Copland, president of the American Composers Association. The plan also provides for an exchange of orchestral conductors in the post-war period.

LEONARD PENNARIO, pianist, Private First Class, A.U.S., whose New York debut with the Philharmonic-Symphony Orchestra was a sensation of the past season, has been playing with West Coast orchestras to help to raise funds to provide libraries of records for servicemen overseas. On February 19 he played the "First Concerto" by Tchaikovsky, with the San Francisco Symphony Orchestra, under Pierre Monteux.

YVETTE GUILBERT, French singer and actress, who at the turn of the century was well-known throughout France, Eng-

land, and the United States, died on February 3 at Aix-la-Provence. She was seventy-nine years old. An authority on the medieval folklore of her native country, she was awarded the Legion of Honor as "The Ambassadors of French Song."

FRITZ KREISLER, noted violinist-composer, will make his radio debut when some time this summer he appears in the first of a series of five exclusive appearances as guest artist on "The Telephone Hour heard Monday nights at 9 P. M., EWT. Mr. Kreisler was largely influenced in his decision to play over the radio by the increasing number of letters coming to him from the more isolated places of America. Many of the people in these far-off communities are never able to go to a recital or concert, and to hear Mr. Kreisler's artistry will bring them untold happiness.

APPROXIMATELY TWO THOUSAND song leaders among men and women in uniform have been trained in a period of a little more than a year by the USO's ten music advisers. This was announced at a USO Music Advisers national conference in the offices of the Joint Army and Navy Committee on Welfare and Recreation in Washington. A farm boy in the Army who has never handled a music instrument is taught to play the trumpet, Army and Navy musical shows are produced, symphonic bands organized, song leaders trained and music-on-the-march simulated—all through the efforts of USO's music advisory staff. The USO distributed 3500 amateur song kits during the past year and is now sending quantities of sheet music to all its clubs. Army music materials now sent to troops all over the world, according to Captain Morris C. Rosenberg of the Army, include 100,000 V-DISC records of classical, semi-classical, and popular music each month; Army Hit Kits of six popular songs each month (words and music), and "Hymns from Home," leaflets of twelve nondescript hymns and the Twenty-third Psalm, which are issued to the soldiers through the chaplains and also put into K-Ration parcels.

LINA CAVALIERI, famous opera singer of another day and member of the Metropolitan Opera Company for several years following her debut in 1906, died on February 8 when bombs fell on her home in the suburbs of Florence, Italy, demolishing it and killing the singer. She was famed for her beauty as well as her voice, and sang in many concerts in America. She appeared also with the Manhattan Opera Company.

GRAND OPERA at New York's new City Center of Music and Drama had a brilliant and successful opening night when on February 16 a most effective production of "Tosca" was presented under the direction of Laslo Halasz, with the principal roles in the capable hands of Dusolina Giannini, George Czaplicki, and Mario Berini. Overcoming the serious handicap of inadequate scenery and an orchestra too small to project fully the Puccini score, the hard-working Mr. Halasz accomplished a splendid achievement in a performance "of the most refreshing sincerity, competence, and dramatic impact."



DUSOLINA GIANNINI

Competitions

THE COMPETITION for the fifth annual Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs will be limited to residents of states in the Central Region, comprising Iowa, Illinois, Wisconsin, Missouri, Kansas, Arkansas, North Dakota, South Dakota, Minnesota, Nebraska, Texas, and Oklahoma. The competition is open to musicians under sixteen years of age, and State auditions are scheduled for February, March, and April. All details may be secured from Miss Euklia Egan, Cincinnati Conservatory of Music, Cin., Ohio.

THE NATIONAL FEDERATION OF MUSIC CLUBS has announced the second annual Young Composers' Contest for total awards of three hundred dollars. The major prize of one hundred dollars is for a composition for chamber orchestra, with a second prize in this classification of fifty dollars. There also are prizes of fifty and twenty-five dollars for compositions in other classifications. Full details may be secured from the National Chairman, Miss Marion Bauer, 115 West Twenty-third Street, New York City.

TWO PRIZES OF \$1000 EACH are to be given for string quartet compositions, by the Chamber Music Guild, Inc., of Washington, D. C., in conjunction with

the RCA Victor Division of the Radio Corporation of America. One of the prizes will be awarded to the best string quartet submitted from the republics of Latin America, while the other prize will be given for the best ensemble work submitted from the United States and Canada. The contest closes May 31, 1944, and full information may be secured by writing to "The Chamber Music Guild, Inc., 1604 K Street, N. W., Zone 6, Washington, D. C.

PRIZES TO THE TOTAL OF \$2000 for United States War Bonds are to be awarded by the National Federation of Music Clubs to federated music groups which, during September and October 1, 1943 to May 15, 1944, present programs which in the opinion of the board of judges most significantly serve the nation's war efforts. Donor of the awards is Donald Voorhees, noted American conductor and musical director of a number of outstanding radio programs. The first prize is \$200, with smaller awards down to \$25, offered "only for public performances of music given by amateur musical organizations within the specified dates." Full information may be secured from Mrs. Ada Holding Miller, Chairman, War Service Committee of the National Federation of Music Clubs, 28 Everett Avenue, Providence, Rhode Island.

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EDITORIAL AND ADVISORY STAFF

- DR. JAMES FRANCIS COOKE, Editor; Dr. Rob Roy Peery, Assistant Editor; Edna Fort; Dr. Henry S. Fry; Dr. Nicholas Dousg; Elizabeth Gest; George C. Knick; Dr. Guy Maier; N. Clifford Page; Peter Hugh Reed; William D. Revell

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"De Gustibus non est Disputandum"

"HAVE A HEART, Brother. I just can't stand music like that!" The speaker was a prosperous Yankee merchant who had climbed over mountains of obstacles until he found himself the owner of a department-store, mail-order business in a middle-sized city in West Virginia. For years he had been turning the grindstone of success in proscribed Samuel Smiles' fashion until he had become myopic and dollar eyed watching its revolutions. Culture, to him, was significant only insofar as it induced people with little or nothing worth while to do, to create new markets for his wares. Thus, when he heard the exquisite tones of Lily Pons, as she sang the Bell Song from "Lakme," they had no meaning to him.

But our merchant was only one of more than one hundred million people in our country, each with a different type of musical taste. Just as the fingerprints of one individual never have been duplicated in another individual, so the musical taste of one person never has coincided exactly with that of any other person. The Latin proverb, "De gustibus non est disputandum" (There is no disputing tastes), is amazingly demonstrated by personal preferences, blatant sounds from some incredible group of jazz players, are amazed to listen to the overwhelming clatter of applause with which it is received in dance halls. Yet these jazz hounds, in their kennels, will bark their heads off with impatience when they are asked to sit through a program of the jeweled music of Mozart.

To many, the responsibility of compelling others to enjoy only some particular type of "approved" music often takes on the nature of a medieval crusade. We know a much-traveled music lover who made herself miserable because the public did not respond fanatically to the clamant, ear-splitting deciprations of Alban Berg's tonal curiosity, "Wozzeck." To us, "Wozzeck" seemed the flower of Nazi sadism, which the "Society for the Prevention of Cruelty to Ears" should have suppressed by legal process. Fortunately, that has not been necessary because, like the mythical snake that, when angry, commits suicide by biting itself, "Wozzeck" promises to pass behind the portals of oblivion. Alec Templeton properly has labeled music of this type. He says that it sounds "as though somebody was moving the furniture around."

"Wozzeck" was written just after Berg had climbed out of the mud and blood of his service in the First World War. It was supposed to represent the last word in German modernity in music. Perhaps it does—more's the pity. Its fabulous difficulties and its total excretions created a furor. It has been given one hundred sixty-six times (twice in the United States) and, in the opinion of your editor, its future performances should be restricted to Germany as a post-war penalty for the other terrible and disagreeable things which the Nazis of today have brought to civilization, after previous centuries of glorious German achievement and beauty. But, you see, that is only one man's personal opinion, and, unquestionably, there are in the world many to whom these frightful and nerve-wracking, disorganized sounds are delightful, just as dogs relish their own vomit.

Man naturally will select the music he likes best. Never in his



ANTON SEIDL Photo by Arnd Deacon

tory has been better able to find out what he wants from the tone world than in this high tide of radio. Every variety of music, good and bad, from every country of the globe, played by the greatest performers of their kind, is poured into his home daily. Thus, our music has become a matter of trends.

One singular advantage of our American system of radio programs, sponsored by commercial interests, is that a very careful check-up upon what the public really wants in music is kept regularly. Any alert observer must realize that on the whole the standards of taste are gradually ascending, not because some group is imposing its taste upon the radio world, but because it is demonstrated somehow that better and better music is demanded by the public. Music with lovely melodies, clever rhythms, smart and ingenious orchestrations, forms the basis for the main demands at this time. But always there will be a call for jazz and boogie-woogie with their monotonous and sterile backgrounds, just as at the other extreme there will be a call for symphonic and operatic programs presenting the less readily comprehensible works of modern composers.

In much the same way, Mr. Presser looked upon the music section of THE ETUDE, which he considered a kind of ladder of musical taste. He knew that many of the compositions included must appeal to a circumscribed musical understanding. It has been our experience, however, that those whose first steps in music have been limited to the simplest and most obvious pieces to appear in THE ETUDE, gradually, of their own volition, look for music of a more advanced type.

In the editor's boyhood days he had two mentors—friends whose encouragement was invaluable. One was the unforgettable

The Etude Musical Quiz

by Charles D. Perles

THE CONSISTENT and intelligent listener of today knows almost as much about music as the average musician. Responsible for the dissemination of all this musical information are radio and its commentators, excellent instruction in our public schools, and the increased number of fine books and articles on music. How much do you remember? Count two points for each correct answer. Fair: 50, Better than average: 60, Good: 70, Excellent: 80 or higher.

1. "Verklarte Nacht" (Transfigured Night) is probably the most widely known composition of
 - A. Richard Strauss
 - B. Franck
 - C. Schönberg
 - D. Ravel
2. All but one of the following composers wrote more than a single symphony:
 - A. Bruckner
 - B. Mahler
 - C. Sibelius
 - D. Franck
3. A conductor of an American symphony orchestra who is also a virtuoso performer on the bass-viol is
 - A. Rodzinski
 - B. Koszewitzky
 - C. Krueger
 - D. Toscanini
4. L'Heure Espagnole is a one-act opera by
 - A. Debussy
 - B. Charpentier
 - C. Ravel
 - D. Massenet
5. "Lucia di Lammermoor" is based on a story by
 - A. Charles Dickens
 - B. Wilks Galtier
 - C. Sir Walter Scott
 - D. John Luther Long
6. The Largo movement from Dvořák's "New World Symphony" was arranged into a song called
 - A. Our Love
 - B. None But the Lonely Heart
 - C. Homing
 - D. Go! Home
7. Seldom performed are the operas of
 - A. von Weber
 - B. Massenet
 - C. Rossini
 - D. Verdi
8. Zoltán Kodály, the Hungarian, is the composer of
 - A. Afternoon of a Faun
 - B. "Escales"
 - C. "Symphony on a French Mountain Air"
 - D. "Háry János"
9. The "Beloved Friend" of Tchaikovsky was
 - A. Anton Rubinstein
 - B. Leopold Damrosch
 - C. Nadejda von Meck
 - D. Michail Glinka

Answers

1-B, 2-D, 3-D, 4-B, 5-C, 6-D, 7-A, 8-B, 9-C

* * * *

Humor in Music

"Shortly after Pearl Harbor, at a performance of 'Hansel and Gretel' in Chicago, the flying of one of the angels in the cast was terminated suddenly by trouble with one of the wires that held her suspended. In the hush that followed a small boy's voice from the balcony was heard to shout, 'Keep 'em flying!'" —The Evening Bulletin (Philadelphia).

"The Great Mr. Handel" Enters the Films

THE ETUDE presents on Pages 198, 199, and 200 a series of pictures from the cinema drama, "The Great Mr. Handel," produced in extraordinary technical, with a musical background, performed by the London Philharmonic Orchestra. The film, which is distributed by Mifflin, Incorporated, is directed by Irving Asmus. The whole production is done in such taste and with such historical consideration for the settings that it seems as though the great artists, Romney, Reynolds, Gainsborough, and Hogarth, reincarnated, had made the presentation.



WILFRID LAWSON AS HANDEL

"The Great Mr. Handel" opened last year at the 55th Street Playhouse and ran for over four months (exceeded only by the film production, "For Whom the Bell Tolls"). The story has to do with Handel's life from 1738 to 1742 when the composer, then in his fifties, had battled manfully through his operatic failures, through court intrigues, through professional jealousies, and even partial paralysis, never once pandering to a lowered standard. While the film necessarily demanded adjustments, justified by poetic license, the spirit of Handel is preserved in an uncanny manner.

The story opens with a scene in which Frederick, Prince of Wales, is approached by Handel's manager, Heidegger, who seeks the patronage of the Prince for a new operatic venture. Lord Chestertield is a member of the party and Heidegger's plan is turned into a wager, which is little more than a joke. The Prince is so prejudiced against Handel that he starts opposition at the Opera House and also at Vauxhall Gardens. Handel, a broken but undaunted man, withdraws to his chambers, but in his way finds that an obdurate acquaintance has died of starvation, leaving two musical sons. He takes the boys to his home for protection and when he arrives, finds a small army of opportunistic creditors who are surrounded at the idea that, unable to pay his bills, he should give up some responsibility. This clever touch points to Handel's philanthropic impulses which inspired him to leave a

very substantial bequest of money to the Founding Hospital of London.

Among the especially effective scenes, made from settings by Sidney Gausden from contemporary eighteenth-century prints, are those at the Opera House; at Neal's Musick Hall, Fishamble Street, Dublin, where the "Messiah" first was given (April 13, 1742); the fine pictures of Handel writing the "Messiah"; and views of its first performance in London (1743), at which the King (George II), inspired by the Hallelujah Chorus, rose from his seat, the audience spontaneously following. It should be remembered, however, that the "Messiah" at first was a flat failure. In England, and it was not until many years later in the U.S., and that it was the composer's adoption among the people of America that made it so popular to appreciate it.

The Etude strongly recommends this beautiful film with its inspiring extracts from Handel's "Firework Music," "Ombra mai fu" (the celebrated Largo) from "Xerxes," "Where'er You Walk, the Minuet from "Berenice," and parts of the "Messiah." When "The Great Mr. Handel" comes to town, see to it that all of your pupils are informed.

Gloria in Excelsis Deo!

The young ladies on the cover of THE ETUDE for this month are a few members of the famous Choir of the Western College for Women at beautiful Oxford, Ohio. Dr. Everett Helm, the able head of the Department of Music and conductor of the Choir, has maintained a standard of admission and training so that each member has a proficiency that is virtually "one hundred per cent professional." Dr. Helm has a B.A. degree from Carleton College, Minnesota, and the degrees of M.A. and Ph.D. from Harvard. He has studied music with Francesco Mallipiero (Italy), Vaughan Williams (England), Rorer Sessions (New York), Walter Piston (Cambridge, Massachusetts), and Darius Milhaud (Oakland, California).

The young ladies appearing on the cover are, reading from left to right: (Top) Marjorie Walters (Beverly Hills, California); Catharine Jean Miller (Cedar Rapids, Iowa); Jean Boyd (Concord, Massachusetts); Nancy Meyer (Chicago, Illinois); and Miriam Patout (Indianapolis)—(Bottom) Louise Larkins (Yonkers, New York); Barbara Staff (New York City); Mary Hubert (Troy, Ohio); and Kathryn Hancock (Indianapolis).

Piano Practice Game That Is Fun

by Vera Henry

IT SEEMS that in a boy's world there are a million things that are more fun, and in his eyes more important, than sitting on a stool and practicing scales. We tried everything with our eight-year-old. We praised and encouraged and tried to reason. When these failed, we tried, as parents are sadly apt, bribes and scoldings. That daily practice hour became a daily nightmare with a small rebellious boy, pounding indifferently away, with his mind far off on a baseball field. "I hate music!" he would shout. "I hate it!" "That," said my mother, "is just how you used to act."

In my imagination I could hear my son, twenty years from now, saying reproachfully, "I wished that I had made him keep on with his music."

Just when we were about to give up, our problem solved itself. We had been given tickets to a radio broadcast. Young Jim was tremendously interested. We wanted to know about the sound engineers in their glass booth and the red warning light that indicated the program was on the air, and how the microphones worked.

The idea seemed worth trying and next afternoon when he was propelled with his usual reluctance into the living room for his piano practice, he found the room had been converted into a private radio station. There was a microphone through which his voice could be broadcast over our own radio set. A red bulb had been installed in a (Continued on Page 202)

Were you to visit Mr. Archer Gibson's music room in his impressive duplex studio in New York City, you would find a magnificent three-manual organ with over four thousand pipes and a quality of tone that is inimitable. The studio is completely equipped for broadcasting. By this means Mr. Gibson's playing has been heard on national radio programs. To most musicians Archer Gibson is almost a myth, as he has made very few public appearances in recent years. His playing has been confined to a group of private homes in which large pipe organs have been installed. In fact, in several of the musical dictionaries where artists of far less ability have been recognized, his name does not even appear.

Performing thus almost exclusively for years in the homes of American leaders of society, finance, and industry, he not only has sustained the highest standards of his art, but has developed a distinctive style very different from that of the usual concert or church organist. He is one of the most picturesque figures in our present-day musical life, and his account of years of intimate, personal acquaintance with famous American families makes an extraordinary and fascinating story. His work has astonished and delighted his audiences as well as famous musicians, who have been amazed by his skill in transcription of orchestral works for organ which have been designed according to his own specifications to meet a unique technique, which he has developed in an inimitable manner. His inspired improvisations are unrivaled. There have been few organists in the history of the instrument comparable to Archer Gibson in his field. Not many people have had an opportunity to become acquainted with his playing, save through occasional broadcasts over the radio. But Mr. Gibson must tell his own story,

THE GENERAL PUBLIC would be amazed to see some of the large private organs in America. For instance, consider that in the home of the late Joseph C. Baldwin, at Mount Kisco, New York. The chapel in which the instrument is located contains a complete four-manual organ at one end of the room, a complete solo organ in the opposite gallery,



Mr. Gibson seated at the console of the remarkable organ in his own home in New York. This organ cost between \$50,000 and \$60,000.

and there is another complete organ with an ecclesiastical tone of ethereal beauty located in a chamber in the basement. All three instruments are played from a single console. The chapel is a masterpiece of Italian Renaissance style. Mr. Baldwin was the head

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of the American Dreywood Company. He studied at the famous St. Paul School in New Hampshire and played the organ. He was especially fond of Mendelssohn's

"Of all the music on my private recital programs the compositions most called for are the Liebestod from 'Tristan and Isolde,' the Magic Fire Music from 'Die Walküre,' the 'Parsifal' music, and the music of 'Lohengrin.' I play them in the form of musical dialogues. I have made especially for the organ; not transcrip-

cal instrument. While the modern organ is a marvel of mechanical multiplicity, the organs such as those upon which I play are so 'singing in tone' and so susceptible to the most delicate shading, owing to the employment of highly sensitive electric controls, that there is seldom any suggestion of the mechanical.

"Just as in the case of the orchestral arrangers works for symphony orchestras, one cannot take a piano score and transfer it literally to the sustained tones of the organ. There must be a body, a balance, and a background to the outstanding melodies. This background is provided in the piano by the natural 'hangover,' or blur, of the vibrating strings. With the organ, the sound dies instantly with the lifting of the fingers, whereas the pedal of the piano may continue the tonal mass until the vibration ceases.

"Once I had a discussion with my friend, Fritz Kreisler, upon whom I look as one of the greatest musicians of our day, who insisted that 'the soul of the music must shine through the notes.' He is a living illustration of his own theory. In addition to being a great violinist, he is an excellent organist and an exceptional pianist.

The Composer Most Requested

"After more than fifty years of playing in the homes of noted American leaders of society, finance, and industry I have noticed that the compositions whose works most often are demanded is Richard Wagner. After Wagner, the next choice is music from the best-known operas. Underneath all of this demand is the insatiable and irresistible human call for melody and rhythm. It has been my problem to present music, whatever its source, so that it may be comprehended and enjoyed by the listener without being obscured by austere or academic display.

"Fundamentally, music must appeal to the heart and the emotions. Music is not made to be heard by robots. I have had an aphorism which has characterized my ideals: 'In art or life, when you bait your hook with your heart, you cannot fail.' The average man or woman is not interested in music that sounds like a problem in differential calculus or that approximates the noises of a bomb attack. They want music which reveals to them that behind all the world troubles, as well as their own worries, there is a real, though intangible, spiritual beauty and nobility in life.

"The leaders of huge enterprises, after all, are quite as representative of the same musical desires as the man behind the counter in the shop. As Kipling put it: 'The Colonel's lady and Judy O'Grady are sisters under the skin.' Henry C. Frick, for instance, had a great liking for Dvořák's Humoresque, and especially for a song entitled Dearly, which he could not hear often enough. Known to his associates as a cold and hard man, when he was alone in his music room he used to light up one of his ten-inch cigars and exclaim, 'Now, let's have Dearly!' (Continued on Page 204)

"FORWARD MARCH WITH MUSIC"

"The Great Mr. Handel" Now in the Films

Scenes from the English Technicolor Success, Courtesy of Midfilm, Inc.

(SEE NOTE ON PAGE 196)

Like a rich painting of the period by Romney, Gainsborough, or Reynolds, this picturesque film is one of the most beautiful ever presented. It will make an unforgettable impression upon music students. The colors are rich and the pictures so realistic that the audience is transported back to the early eighteenth century.



Heidegger, Handel's manager, approaches the Prince of Wales (standing), Lord Chesterfield (at table), and other notables, seeking their patronage for Handel's operatic ventures.



The Prince of Wales laughs at Handel's plea. Lord Chesterfield tells of the financial difficulties of the master's opera company.



The Prince continues his intrigue against Handel and interrupts the performance of the "Fireworks Music" at Vauxhall Gardens.



Heidegger explains that Handel's operatic ventures are on the verge of failure and that the Prince has rejected his plea.



Handel (played by Wilfrid Lawson) and Mrs. Cibber (played by Elizabeth Allan) in the streets of London.



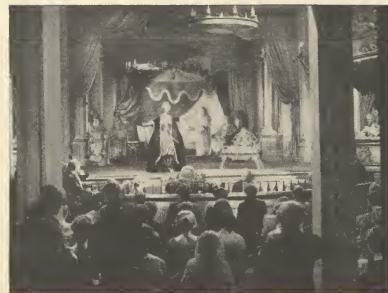
Handel and Mrs. Cibber rehearse at his home some of the works of the great master.



Handel explaining to his servant, Phineas, that he has decided to protect two orphans of a musician who died of starvation. It was this act that inspired him to make a large bequest to the Foundling Hospital.



Handel rehearsing the Largo with Mrs. Cibber, the little orphan boys joining in the concert. This is one of the most effective musical episodes in the film.



Handel conducting the first performance of "Xerxes" at the Royal Theatre (Covent Garden).



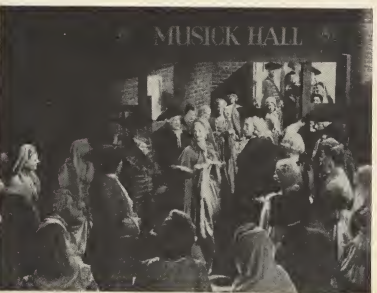
Handel, a victim of the Prince of Wales' intrigue, explains to his orchestra that he is ruined.



Handel is hounded incessantly at his door by creditors. The women are street vendors of herrings. The local color in these portrayals is very rich and distinctive.



Handel, exhausted, at last finishes (in twenty-three days and nights) the score of the "Messiah."



Crowds going into Neal's Musick Hall, Dublin, Ireland, April 13, 1742, to hear the first performance of the "Messiah." Handel stands in the group, establishes the custom which continues to this day.



The conceited Charles Jenens brings to Handel the libretto of the "Messiah," which he has made up of selections from the Scriptures. In reality the libretto was prepared by his chaplain, Pooley.



Dublinites reading the announcement of the coming first performance of the "Messiah."



Handel conducting the first performance of the "Messiah" in London, King George II. rising in his box when he hears the Hallelujah Chorus, establishes the custom which continues to this day.

Building Musicianship

An Interview with

David and Clara Damrosch Mannes

Distinguished Violinist and Pianist
Founders and Directors of the David Mannes School of Music

SECURED EXPRESSLY FOR THE ETUDE BY ROSE HEYLBUT

IF MUSICAL TALENT is inborn, sound musicianship must be acquired. The all-too-common belief is that "a gift" will take care of everything. Yet the error of such a view is made clear by comparing music to another art. Could a poet release the greatest lyric gift unless he had mastered a knowledge of words, forms, meters? The musician must also master the tools of his expression. How is such mastery best attained? What are the best influences for acquiring it?

In seeking an answer, *The Etude* has turned to David Mannes and his wife, Clara Damrosch Mannes, who hold a unique place in American musicianship. Both are accomplished artists. Both have blazed trails in musical pedagogy. Both have rich, though different, musical traditions. Mrs. Mannes, daughter of Dr. Leopold Damrosch and sister of Dr. Walter Damrosch and the late Dr. Frank Damrosch, grew up with music. Mr. Mannes acquired music the hard way, exerting every effort to come upon terms of worthy familiarity with it. Little Clara Damrosch used to fall asleep at night listening to the harmonies of new scores that her father was playing on the piano downstairs—scores of the as-yet-untried works of Berlioz, Brahms, Liszt. Little David Mannes fashioned a tiny fiddle for himself when the crippling illness that followed an accidental fall into boiling water deprived him of the normal activities of boyhood. Yet though they started from different points, they have arrived at the same goal. Both hold vigorous views on the nature and acquisition of musicianship.

"Since the winning of musicianship is largely environmental," Mrs. Mannes began, "its two most directive influences are found in the home and in the teacher's studio. The teacher has an added responsibility when his pupils come from silent homes where music is not a part of living but an 'accomplishment,' where family music-making, for the sheer fun of it, is unknown. Wherever that added responsibility exists, it must be met—and it is met. It is heartening to see the progress music teaching has made in its steady moving away from mere performing, and towards a well-rounded understanding of music."

The Alphabet of the Language of Music

"Actually," Mr. Mannes put in, "there can be no separation between music teaching and musicianship. To know music means not merely to play, but to read notes with the same understanding with which one reads words; to hear inwardly what one sees in print, and to visualize the tones one hears. That is why training in note values, rhythms, tonalities, chord sequences, forms, styles should be given as early as possible, even to

younger children. Only by such means will they gain independence in understanding and enjoying music. These elements constitute the alphabet of the language of music, and a child should be taught them regardless of his talents. Often parents will say, 'That is all very fine for the gifted child—but is it worth the trouble for the average youngster?' I should say it is, if anything, even more worth while! For, by such means, the average youngster can be brought to know and accept music that will enrich his life through all the years. Apart from interpretative values, the main difference between talented and untalented children is one of pace. The gifted child will learn more quickly—but the other one will learn!"

How, then, is this grammar of the music-language to be taught?

"There is no one fixed 'method,'" Mrs. Mannes explained, "but the most desirable procedure is to correlate all musical elements from the very beginning of

ral and understandable than the morable-Do.) A sense of tonality can be taught and developed quite regardless of 'absolute pitch,' and an early introduction to the easiest kind of transposition serves to fix and stress tonal relationships. Rhythmic drills also are important. Then, in addition to his work at his own instrument, the student should be given opportunity to sing at sight from the printed page, beginning with the simplest melodies. Thus he progresses naturally to the cadences of keys and the relationship of intervals."

Correlating Piano Study

"The important thing," Mr. Mannes went on, "is that these early introductory studies be completely correlated. When he shuts the door of his 'piano-lesson room' and opens the door of his harmony class, the child should never feel that he is leaving one world to cope with another. On the contrary, his studies in

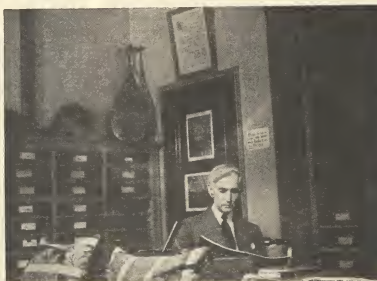


CLARA DAMROSCH MANNES

any one subject should clarify and amplify his work in all others—just as his studies in word-use and syntax amplify his understanding of what he reads. If we are to develop music from a 'lesson' or a 'parlor accomplishment' to the resource of living as it should be developed, we must present it completely and understandably. We believe that the amateur need not be amateurish! And the children enjoy it the complete way. By the time they are ready for the indispensable ensemble playing, they are sufficiently familiar with their alphabet of music to read and adjust to each other with readiness and pleasure. When the solving of problems of notes, tonality, rhythm, and so on) becomes second nature, the drudgery has vanished from music study."

But music study, even the best of it, stands as the second step in a child's progress. "The best possible preparation for music study," said Mrs. Mannes, "is music-making in the home; the kind of music-making that springs, not from a desire to display a 'great' voice or a 'great' talent, but from the sheer, unquenchable love of doing the thing. When homes are silent, the teacher must stop to prepare the soil before he can even begin to sow the seeds of instruction. Where music lives as a member of the home group, this problem falls away; the teacher's work becomes lighter, the child's progress is surer and pleasanter, and the home itself is warmer through the sharing of mutual interests."

"I only wish that many might be as fortunate as I was! I can never remember the time when reading music was not as natural a part of home as reading books or conversing. Although my father was intensely occupied with his great work with the New York Symphony, the Oratorio Society, and the Metropolitan Opera, he always had time and interest to supervise our musical progress. On (Continued on Page 244)



DAVID MANNES IN HIS LIBRARY

instruction. Music teaching has progressed beyond the point where children were taught to play, and then, some years later, were suddenly plunged into abstract theoretical studies that had no application to anything else they learned. We believe in training mind, ear, and fingers together. When the child is first taught to place his fingers on keys or strings, he can also be taught to recognize the sound and the visual notation of the tones he makes. All three must be correlated, so that the littlest student becomes aware of the 'look' of C, the sound of C, and the place on his instrument where C is to be found. (Parenthetically, my husband and I believe in teaching *collegé* with the *fixed-Do*; we were among the earliest to introduce the *fixed-Do* into this country, feeling it to be more natu-

"FORWARD MARCH WITH MUSIC"

ON SUNDAY, APRIL 2, the "Eighth Symphony" of the Russian composer, Dmitri Shostakovich, will be given its Western Hemisphere premiere over the nationwide Columbia Network by the Philharmonic-Symphony Orchestra of New York, under the direction of Artur Rodzinski. If publicity can make an event, this initial performance of the Shostakovich "Eighth" should assuredly be quite an occasion. For the work was widely publicized before it was even begun. Negotiations for its American premiere over the Columbia Broadcast System Network were begun in the summer of 1942, before the composer had a note of the symphony on paper. Discussions with Shostakovich were started by Larry Lesueur, then CBS corre-

A Famous Radio Debut

by Alfred Lindsay Morgan

could concentrate to better advantage on his new work. There he worked in a room furnished with only a table and a chair. But, despite the fact that Shostakovich sought the peace and quiet of a rural retreat, he did not forget the conflict of his people or the fighting of his people or his fighting countrymen.

American radio this past year has been distinguished by many first performances of unusual works of music. Leopold Stokowski in his recent broadcasts with the NBC Symphony Orchestra, which terminated on February 27, has been a leading spirit in the presentation of new works. His service to modern composers has been particularly commendable; it has resulted in many works being performed over the air which listeners in many sections of the country might otherwise not have heard for an interminable length of time.

Serge Koussevitzky, enterprising director of the Boston Symphony, has also given radio listeners opportunities to hear some fine new scores. In his broadcast of February 26 (Blue Network), the eminent conductor gave the first performance of Alexander Grechaniunoff's new *Ecumenical Mass*, a work dedicated to the universalization of the Roman, Greek, and Protestant religions. Tied in with National Brotherhood Week, this Mass was, indeed, a timely presentation. The composer has stated that he was inspired by the "universal meaning of the churches"—surely, a worthy cause in these troubled times. His intention has been to create a "Mass in which there would be the combined character of the Eastern and Catholic pattern, the best of the Mass in Latin. The performance was a most distinguished one with the Boston Symphony Orchestra and its famous conductor, as well as Maria Kuzenko (soprano), Dorothy Cornish (contralto), Roland Hayes (tenor), and Robert Hall Collins (bass).

On April 15 Koussevitzky will present the first performance of the "Sixth Symphony" by Roy Harris, the American composer. Harris was commissioned last May by the Blue Network to write this work in the interests of American culture, following the world-wide

acclaim of his "Fifth Symphony," which was dedicated to the people of the Soviet Union. Harris' "Sixth Symphony" honors our War Heroes; it is based on Lincoln's famous Gettysburg speech, and dedicated to the fighting men and women of America on all the battle fronts. Its scheduled premiere falls on the seventieth anniversary of Lincoln's death. This symphony is in four movements; the first of which, subtitled "Awakening," is a *Prelude* which reflects the opening passage of Lincoln's speech; the second, called "Conflicts," is a *Pensive* which dramatizes war; the third, "Dedication," is a long *Chorale* of dedication to the dead; and the fourth, subtitled "Affirmation," reflects the mood of strong faith in mankind that we find voiced in the last paragraph of Lincoln's speech.

Roy Harris has long been an admirer of Lincoln. "His shadow," he says, "hovered over my life from childhood. This was, I suppose, inevitable, for the very special reason that my birthday fell on the national holiday honoring Lincoln's birth, which meant that on that day, school was dismissed. . . . As we mature in America, from childhood to manhood, we gradually begin to realize that Lincoln was the personification of a human ideal, an ideal for Freedom, which had to be fought for, bled for, and lived for. And so, in seeking to compose a symphony worthy of our great crisis, I, too, have turned to one of the great moments in the history of our nation for guidance. In Lincoln's Gettysburg speech I find the classic expression of that great cycle which always attends any progress in the intellectual or spiritual growth of people: (1) awakening; (2) conflict of the old against the new; (3) terrible suffering resulting from that conflict; and (4) the triumph of the new over the old, which is the affirmation of the eternal youth of the human spirit. We are in the midst of that progress now, and each of us must contribute to its solution according to our own endowments and opportunities. In this spirit, I offer my "Sixth Symphony."

Thus, it will be noted that American radio this month became the medium through which two notable premieres will take place: two new symphonies and two noted contemporary composers—Shostakovich and Harris. And through these two works, two different composers will express their reactions to the world of conflict and the spirit of their own peoples. It is significant that these two world-premieres are heard over the free radio of a free people.

Maestro Arturo Toscanini returned on March 5 to conduct the NBC Symphony Orchestra for its last six programs of the winter season. Honoring the memory of George Gershwin for the third time in two seasons, Toscanini presented the composer's "Concerto in F" in his last program for March, with Oscar Levant as piano soloist. Levant's name is widely associated with the Gershwin "Concerto," and he is regarded by many as the foremost interpreter of the composer's music. He was a close friend of Gershwin's and played the "Concerto" at the last Gershwin concert in New York before the death of the man who is accredited with making "a restful bed of jazz." Toscanini's programs were not announced at the time of writing, but we can all look forward to his remaining presentations with the assurance that they will be among the major musical treats of the year.

At the end of January, the Philadelphia Orchestra began a series of Saturday afternoon concerts over the Columbia Network (3:30 to 4:30 P.M., EWT). It will be recalled that the Philadelphia Orchestra was scheduled to give a series (Continued on Page 252)

RADIO

"FORWARD MARCH WITH MUSIC"

WRITTEN WITH THE BATON

In the literature of all tongues there are certain fundamental principles of writing which are common to all. One of these principles has to do with the point of view—that is, the vantage point from which the writer surveys the field with which his work is concerned. A great orchestral conductor has viewed the musical scene and presents fresh and distinctive phases of the art. Leopold Stokowski, London born (1882), with a Polish father and an Irish mother, and educated largely in England (he also studied for a time at the Paris Conservatoire) began his professional life as an organist at St. James' in Piccadilly, London. He then came to New York, where he took the position of choirmaster and organist at St. Bartholomew's P. E. Church (1905-1908). Later he determined to become an orchestral conductor and made his debut in London. From the start of his career he has looked upon the art of music, not as an isolated form of artistic speech, but as a part of the universal form of expression. Walter Pater probably presented this thought best in "The Renaissance" when he wrote, "All art constantly aspires toward a condition of music."

Dr. Stokowski's successes with the Cincinnati Orchestra and notably with the Philadelphia Orchestra, which many famous masters, including Rachmaninoff, declared to be the finest of all orchestras, raised him to the pinnacle of fame in that field. This brought him in contact with most of the great musicians of his time, and in subsequent years, through wide travels and artistic excursions in other areas related to music, his point of view was broadened to such an extent that his opinions expressed in his new book, "Music for All of Us," command wide attention. The book ranges from episodes and illustrations from Palestrina to Schoenberg; and from Zworykin and television to Lamaist monasteries in Tibet (where, Dr. Stokowski writes, the chanting of the monks made one of the most fascinating sounds I have ever heard"), and thence to the music of the Negro aborigines of Java.

at making certain fundamentals, about which the music lover may have a more or less vague conception, stand out with a sharpness that will enable him to enjoy any worthy piece of music with more understanding and pleasure. The book is unusually concise and is not cluttered with the technological verbiage that a less widely experienced musician might be tempted to employ. There is no "show off" in it. Mr. Stokowski has forgotten academic erudition and writes with the fluency and grace with which he conducts the orchestra without the baton.

"Music for All of Us"
By Leopold Stokowski
Pages: 340
Price: \$2.50
Publishers: Simon and Schuster



LEOPOLD STOKOWSKI

Photo by Helimann

OHIO PIONEERS

The life of an active college is always a romance because of its human experiments in youth. Particularly interesting is the graphic story of a peculiarly distinctive institution, Ohio's "Oberlin," which opened its doors as Oberlin Collegiate Institute in 1834 and became Oberlin College in 1850. Those pioneer Yankee zealots, fired with broad religious, scholastic, and patriotic ideals, became the hub of a gigantic educational wheel that has actually spread all over the earth and touched the advancement of civilization. The abolitionist sentiment was very strong, and the institution was known for its liberality and sustained common sense.

It was one of the first of American colleges in which music was given serious consideration as an important educational subject. The influence of the conservatory in American musical history is monumental.

A History of Oberlin College from its Foundation through the Civil War, by Robert Samuel Fletcher, which in Vol. I covers the origin of the College, is an unusually scholarly presentation of the subject in that it traces the movements which led to the foundation of this notable institution. Volume II does not concern itself, to any extent, with its musical achievements, which came into being largely after the Civil War.

"A History of Oberlin College, Vol. I"
By Robert Samuel Fletcher
Pages: 400
Publisher: Oberlin College

BOOKS

APRIL, 1944

THE ETUDE

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given five postage.

by B. Meredith Cadman

THE MUSIC LOVER'S HANDBOOK

This eight hundred seventeen page pasticcio of articles by various well-known authors upon all manner of musical topics, put together with editor's able discussions of subjects needed to give continuity to such a work, is, in a sense, a kind of personal scrap book, a *rodem mecum*, in which Elie Siegmeister has essayed to cover a vast field of musical information. There are some one hundred fifty selections; a few entirely new, but many extracted from previously published works by musicians and writers with a very wide variety of musical experiences. These range alphabetically from Lawrence Abbott to Ralph Vaughan Williams. They include such widely separated personalities as Louis Armstrong, Benny Goodman, Aaron Copland, George P. Upton, Hugo Leichtentritt, George Gershwin, Olav Downes, Béla Bartók, Carl Engel, Carlos Chavez, O. Hubert H. Parry, Cecil Sharp, Deems Taylor, and Dmitri Shostakovich. The catholicity of the work makes certain that there is something to interest everyone. The volume should also be very valuable for special reference purposes. The sections tell in general the main purposes of the book: I. Fieldie Strings and Ballets; Folk Music; II. How Music is Made; III. In the Concert Hall; IV. High C's and Prouettes; V. Meet the Composers; VI. In Our Time;

VII. Music in America.
"The Music Lover's Handbook"
By Elie Siegmeister
Pages: 817
Price: \$4.00
Publisher: William Morrow & Company, Inc.

HOW TO MAKE AND PLAY A SHEPHERD PIPE

The present popularity of the Shepherd Pipe is due largely to the fact that those who are promoting it insist upon having the players make their own instruments. In other words, they make their own toy flutes. This in itself is an important psychological factor in juvenile training.

Teachers looking for a pleasant novelty will find this pamphlet, prepared by a noted musical educator, a simple and interesting introduction to the Shepherd's Pipe, with fascinating kindergarten possibilities. This little pamphlet has an important mission.

"How to Make and Play a Shepherd Pipe"
By Augustus D. Zanzig
Pages: 32
Price: 35 cents
Publisher: National Recreation Association

"FORWARD MARCH WITH MUSIC"

Rolling Her Way to Triumph

How a Girl with a Gift "Arrived" by the Wheel-Chair Route

From a Conference with

Ethelwynne Kingsbury

Successful Vocal Teacher

President of the Minnesota Federation of Music Clubs

SECURED EXPRESSLY FOR THE ETUDE BY DR. ANNIE S. GREENWOOD

Ones taken omnia vincit (Courage conquers all things) runs the line from Ovid's "Epistulae ex Pontico." Here is a case of courage, character, and persistence which has been a thrill to thousands. Ethelwynne Kingsbury, President of the Minnesota Federation of Music Clubs and one of the foremost vocal teachers and singers of Minneapolis, is an example of triumph over apparently insurmountable obstacles. When ten years old she was accidentally thrown from a hammock. Complete paralysis from the waist down was the result, and since then she has never taken a step. Of necessity, her life has been spent in a wheel chair. Nothing doubted, this has not prevented her from living a life of rich and joyous accomplishment. This is one of the most stirring "Struggle" biographies The Etude has ever presented.—Eaton's News.

way that he is not getting a square deal from Fate or from society rarely will get a better deal until he changes his mind. We all have our obstacles, and most of the fun of life comes in the ceaseless game of overcoming them.

The First Consideration

"First of all, the voice is the only 'thinking' musical instrument. The entire vocal apparatus, except for the lungs, is adjacent to the human brain. A thought generated in the brain is reflected instantly in the voice. Therefore, the singer's first consideration must be that before a fine tone can exist, he must have a lofty tone ideal in his brain. He must have increasingly tonal ideals of infinite beauty, so that he can build in his own musical imagination the tonal idea he hopes to attain.

"Second, he never must forget that he himself is the vocal instrument. Anything that affects his nerves, his digestion, and his physical body, affects his voice; and he must learn how to vanquish physical ills, or sooner or later they will be evident in his voice. If his mental and bodily conditions are fine, if his conception of tone is beautiful and distinctive, if he is willing to spend the time in patient practice or even to study because of his handicap, the musical and technical aspects of singing, and if he has the right natural voice, he may go far.

"He must start with determination. If a singer says and believes he can do a thing he has made a splendid beginning. Music is a severe (Continued on Page 246)

ETHELWYNNE KINGSBURY
After she had made her triumphant ascent of the Breithorn in Italy

ETHELWYNNE KINGSBURY
As she appears today

LOOK AT THE EXUBERANT, triumphant expression in the photograph of Ethelwynne Kingsbury, taken on muleback in 1927 after she had climbed to the top of the Breithorn in the Italian Alps, and you will forget your own petty stumbling blocks and troubles and learn that happiness, success, and health are largely a state of mind. Her rich, clear voice and radiant smile have been a thrill to thousands.

As in the case of President Franklin Delano Roosevelt, a difficult obstacle such as a mountain was merely something to climb. It aroused her ambition and quickened her spirit. Unlike President Roosevelt, her greatest obstacle came when she was a child of ten, while that of the President came when he was nearly forty years of age. She was obliged to prepare herself from the start with a handicap which she accepted with magnificent spirit.

One of Miss Kingsbury's favorite songs is Manzuca's *I Love Life*. Throngs are uplifted when she sings this exalting composition with her full, sweet, soprano voice. She is frequently a visitor at the Michael Dowling School for Crippled Children. The little folks look forward to her singing with rejoicing and hope. Because of the beauty, dignity, and significance of her personality and art she has been particularly in demand at weddings.

Miss Kingsbury resides in a sunny studio apartment, decorated so as to reflect the infectious joy of life which she is successful in bringing to her enthusiastic students. These students know that through her brightness, optimism, courage, and inspiration they get something far more than simply a vocal lesson. Life's dissonances are removed from puzled, discouraged, fear-filled, and lonely lives. Harmony, adjustment, and courage are instilled, not merely by words but by her own electrifying example.

When asked to discuss her unusual theories regarding voice study, she said: "One of the greatest obstacles the young person has to surmount is self-pity. He must banish, at the very start, all thought that he cannot do things because he has 'no opportunities,' 'no breaks.' He must remember that the power house of his success is founded on thinking right and enlisting higher powers. He must see facts instead of fears. Therefore, my first step was to realize that one of the worst things I could do was to invite or even entertain special consideration because of my handicap. I asked no more than that my work and my life should be placed upon the same basis as that of anyone else. I considered my blessings and not my obstacles. What if I had had no ambling, no gifts—or worse, some mental, pathological condition which would have made it impossible for me to realize my ambition! There is nothing so crippling to a character as self-pity. The student who feels in any

The Teacher's Round Table

Conducted by

Guy Maier

Mus. Doc.
Noted Pianist
and Music Educator



Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

Liszt
IS THERE a Liszt style? . . . "Yes, indeed," snorts the cynic. "To two portions of lush sentimentality add three bits of hollow bombast, mix with ample doses of ripping runs, cascading cadenzas, and blustering octaves; shake well together, flavor with essence of tune-strut, top with a gypsy cherry, and hurl the mess violently at the audience. . . . Voila! You have the perfect recipe for Liszt."

Making allowances for hyperbole, this expresses the conviction of many musicians concerning the works of Franz Liszt. Yet, in spite of the army of his detractors, Liszt's music has persisted for almost a century. Why is this? Can it be, as in the case of Tchaikovsky, that Liszt possesses a kind of earthy, or if you prefer, vulgar, vitality which assures his power over audiences? Or is it because he was such a topnotch composer for the piano? Certainly no one has written more pianistically, more brilliantly, more sympathetically for the instrument. Pianists love to play Liszt. His music fits the hand so perfectly; it explores and exploits the keyboard with the minimum of effort and the maximum of effect.

I am convinced that much of Liszt's "cheapness" is due to the treatment his music receives from pianists and students. His compositions, far from being studied as music, are usually used as vehicles for technical display, and thus degenerate into the "war-horse" category, retaining popularity for a few years or a generation, then dropping out, to be replaced by newer battle steeds.

The Rigoletto Paraphrase

The *Rigoletto Paraphrase* is a case in point. Twenty years ago pianists, great and small, played it night and day in a perpetual relay; it is forgotten. Yet, if you will examine it, you will rediscover a delightful piece of music, gracefully written, smartly tailored, well worth a place in your repertoire. But it must be viewed in a new light. Instead of a "show-off" piece, you must consider the passages as understated reinforcements of Verdi's thematic foundation. Liszt has ornamented and enriched these lovely tunes, the better to adapt them to the sonorities of the piano. The scales, octaves, and cadenzas are there to serve the themes, not to overwhelm them. As a piano composition it needs no apology. Like many another Liszt piece, treated musically it makes a satisfying and permanent addition to any pianist's repertoire.

Liszt retains much of the original musical texture and feeling of the famous "Rigoletto Quartet" (Act III of the opera); the amorous pleading of the Duke (Measure 18) as he sings with pathos and feeling of the famous Daughter of the Graces, I implore thee, with an tender word to restore me from the pangs of unrequited love"; the ironic intentions of Maddalena (Measures 33, 35, 37, 39, and so on) as she chatters, "Oh so! I laugh to think how many hearts have already been broken by your moonstruck words"; the short, impassioned phrases of Gilda (Measure 89) "My heart—is crushed—for he—is false," as she accuses the Duke of betraying her, of breaking her heart. Even if the venge-

ful savagery of the hunchback clown, *Rigoletto*, is missing, these three moods—the Duke's loveless declaration, Maddalena's skeptical running comment, and Gilda's despairing cries, are enough to give enormous vitality to the scene.

In numbering the measures, if care is taken to include the bar lines of the various cadenzas (as in the Schirmer and Ditson Editions), the *Paraphrase* contains exactly one hundred measures. The mood of the Introduction is capricious and coquettish. None of it should be played longer than *mf*, most of it *pp*. Treated as gossamer cobweb—played as delicately and insouciantly as possible, it makes a perfect foil for the Duke's time. Timid souls may play the octaves in Measures 1 and 3 with both hands. Measure 3 is more *rubato* and softer than Measure 1, the "hold" in Measure 4 longer than the one in Measure 2; no pedal in Measures 5 and 6; soft, sharp, *staccato* in the right hand. In Measures 7, 8, and 9, as well as 9 and 10, swift, relaxed placement is essential, with careful preparation before each hand plays. Measure 15 should not sound "noisy"; each *arpeggio* must give the effect of an inverted, arpeggiated chord.

The chief theme (Measure 18)—for which I advise the tempo of $\text{♩} = 56-60$, not only gives an ideal opportunity to turn on the rich, dark, "chocolate" flavor of the piano, but also offers a fine illustration of the necessity for sensitive treatment of repeated melody tones. For instance, the three *A-flat*s at the beginning must be given different stresses, the first (played *mf*) being the loudest. Avoid accenting the last, even though it comes at the beginning of the measure. The second is played unobtrusively, almost like a thirty-second note. Phrase the last *A-flat* scrupulously with the first *D-flat*; the last two *D-flats* and the "slide" make a smooth, progressive crescendo to the *F*; pause after this *F* and play the last two notes of the phrase very softly. *Arpeggiate* the accompanying chords (*ppp*)

like a light breeze over harp strings. Play the repetition of the first phrase softer and freer.

Maddalena's bantering phrases (Measures 83, 85, 87, 89) must always be played lightly, prettily *staccato* with damper pedal, and rather freely. . . . Hold trills high for all sixths and octaves, especially for the minor-sixth passage in Measures 44, 45, 46. The *trill* entering for this cadenza uses the fourth finger on all black keys. If necessary, small hands may omit the lower left-hand notes, playing a simple, descending chromatic scale instead of the sixths. Practice this cadenza for a long time with hands separately. Think three beats to each octave, and be sure you know the first notes of each beat. As you play the left hand say audibly these words:



"You go to B, then to D-flat, and there to A."

The tempo of the variation (Measure 47) should be approximately that of the original theme, but there is no harm in taking it slower ($\text{♩} = 104-112$). Only very capable pianists should attempt to play it at $\text{♩} = 116-120$, and then very freely it may be taken. The fingering of all passages is to be scrupulously adhered to; practice these in short pattern impulses.



single handed and *senza pedale*. Again, unless you know the exact right-hand notes on which each beat begins in Measures 54-57, you haven't memorized the passages thoroughly, and will not play them securely.

Throughout these pages the melody figure (*plianissimo*) of the right hand. Even Maddalena's comments must not be done only the notes that the fireworks are. Don't forget that the glowing velvet of the melody. Save your sparkle and crackle for the coda.

After the *molto ritardando* (*f*) at the end of the cadenza in Measure 83, begin Gilda's pathetic air, "My heart—is crushed—for he—is false—" softly and thoughtfully ($\text{♩} = 60-66$); and don't crescendo much or play too forte in Measures 72-75. The difficult variation figure (Measure 77) must be practiced with finger octaves—wrist held high and quiet octaves played by thumb and fifth (or fourth) fingers with only the slightest arm-aid—like shaking your fingers gently but swiftly out of your sleeve. Practice in impulses (softly without pedal), accenting the last repeated note of each impulse thus:

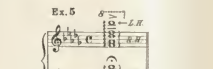


To achieve clarity, speed, and endurance you must practice these measures (77-78) daily for many weeks; slowly, loudly, in short and long patterns, hands singly and together. Patonate brilliance must be achieved in Measures 83-84.

Don't let Measures 85-88 sag. Here's a chance to show how stunningly you can crescendo a simple chromatic scale. . . . Diminish and *ritard* at the end of Measure 88, but do not subside too quickly. Practice the octaves in Measure 92, first in impulses of two notes; then in patterns of three (major seconds) and two (minor seconds), thus:



Disregard the *f* in Measures 95 and 96, play the octaves lightly and as fast as possible. Measures 97-100 are, of course, *f*; the final chord is more effectively played thus:



Other Liszt Pieces

For other less-played Liszt compositions I advise Round Tablers to examine these in the "moderately difficult" grade: *Canzona del Salvatore Ross*; *Fifth Rhapsody*; *Consolation No. 2* (*2 major*); *Au Lac de Wallenstadt*; *To the Evening Star* from "Tannhäuser"; *Sposizio*; *Solo de Vienne No. 5*.

The following are much harder; all are rewarding technically and make stunning effects:

From Liszt-Paragnini "Etudes":
(Continued on Page 247)

Reaching Fame the Hard Way

An Interview with

Jan Peerce

Distinguished American Tenor
A Leading Artist of the Metropolitan Opera Co.

SECURED EXPRESSLY FOR THE ETUDE BY STEPHEN WEST

STILL IN HIS EARLY THIRTIES, Jan Peerce stands well within the portals of fame, and the road traveled to arrive there is the hard one. His recent debut at the Metropolitan Opera resulted directly from the record he had made for himself during some ten years of work in radio, concert, and at the Radio City Music Hall. The fact that Metropolitan stars are not usually chosen from radio and motion picture theaters makes Mr. Peerce's case something of an extra tribute to him. To put it plainly, Jan Peerce was so good and his personal following so vast that the Metropolitan could not afford to overlook him. He attained both his status and his following through his own efforts. He has had no scholarships, no subsidies, no "boosts" no "lifts." He confides quite frankly that he would have enjoyed all of these ten years ago. Lacking them, however, he set out with an artistic capital of determination, hard work, faith in himself, and appreciation of the encouragement of his wife and family. Today, Jan Peerce looks back with gratitude that things happened as they did. He believes that an ability to follow the hard road is part of what is needed to forge a solid career.

"There is a definite gain in fighting your own way," contends Mr. Peerce, "Shakespeare knew what he was talking about when he said that the uses of adversity are sweet! Later, when the good things come, one appreciates them more deeply and learns to accept them with the same humility with which he accepted the disappointments that went before. I began my career as a violinist and often had to play *obbligati* for singers who were earning plaquids and who, I felt, were no better than I should be. I accepted the advantages of vocal training. You may be sure that, when at last I was able to have vocal lessons, I valued them more highly and took them more seriously than I might have done had they been thrust upon me as a gift of someone else's generosity.

Experiences Count

"Finally, I got my chance at singing through 'Roxy.' When he opened the great Radio City Music Hall, I was featured on the opening program. And then, when the great night came, it was found that the program was too long and my number was cut. I walked the streets that night in a fog of gloom. For weeks I had been living for the occasion that was to make my name; announcements were out; my family and friends were waiting to hear me—and my songs were omitted! When, months later, I was finally given featured billing on that fine program, you may be sure I appreciated it!

"My advice to young singers is—get all the experience you can, in any sort of theater, in any sort of work, provided only that it is worthy of the name of truly good music. Never lower your artistic standards for the sake of an engagement; but within the scope of those standards, don't let a lack of talent defeat you off. Most of my experience was gained singing in the stage shows at the Music Hall, and I consider it the greatest asset I could have had. I had the advantage of singing with a first-rate symphony orchestra under

the splendid direction of Erno Rapee; I learned the feeling of audience reactions; and I had unsuqualed drill in repertoire. The Music Hall, I know, is unique; its standards of training and performance are higher than those of the average motion picture theater. But the point is that similar advantages (even if on a smaller scale) may be found in other theaters, and the young singer will serve his own interests by investigating them—notwithstanding the fact that they are neither the Metropolitan Opera nor Carnegie Hall. Training in music is to be had wherever truly musical standards obtain, regardless of 'glamour.'

"In approaching the actual problems of the singer, I prefer to speak in the most general terms only. The details of voice production and projection are far too individual to permit of long-distance counsels. There is no disagreement about what the fundamentals of good singing are—breath support, resonance, freedom. But only the wise teacher knows how to adapt and apply these fundamentals to the individual throats, minds, and temperaments of his pupils. I cannot, therefore, tell you 'how to sing.' I can, however, call attention to certain points that have, and are, of assistance to me.

Important Points

"The young singer should convince himself, through expert and aware counsels, that he really possesses the voice, the talent, and the intelligence requisite for an enduring career in art. Hence, the choice of his advisers is of utmost importance. Wise friends will try to convince him that voice alone is not nearly enough to build his career. He must possess good common sense; that mysterious quality of communicative vitality that convinces and moves people; and, above all, a firm belief in himself. One of the greatest mistakes a young singer can make is to concentrate on vocal work alone. Let him learn music—all branches of it!

"It is of great importance for the singer to master at least one instrument. My own early work in violin study has been of the greatest help to me. And how, you may ask, does a knowledge of the violin help me to sing a better performance of *Ripolietto*? By making me more intimately aware of problems of tone, projection, ensemble cooperation, rhythm, dynamics—all of which are problems, not of singing, but of music. Finally, the young singer needs patience. He needs to realize that artistic work is more important than any goal to which it may lead; that the lack of it may find him unprepared when his big opportunity comes.

"As to purely vocal problems, I prefer not to give advice to the teacher. Instead, suppose I review a few points that I consider important in my own work. The first of these points, in my opinion, touches breath control and diction. 'Tone can be given to the words' is the teacher's dictum that give it life. Diction is as important as voice itself. I always strive to make both as free and as natural as possible. In my student days, I devoted much time and care to the acquisition of clear enunciation without the slightest

JAN PEERCE

distortion of the face and lips. Towards this end, I have practiced before a mirror, first *singing* words and syllables in ordinary speech, then *singing* them, and making certain that the use and position of my organs of speech were as free and as natural in singing as in talking.

"As the basis of all my vocal work, I try to find my way back to that absolute naturalness of vocal emission that allowed me, as a baby, to produce cries that filled the house! Without 'tricks' or self-consciousness as to 'method,' I let my voice ring out as God meant it to when he put it into my throat. Above all, I have tried to master the art of *listening to myself*. This is as important as it is difficult, since most of us incline to hear ourselves in terms of the effect we want to produce. In getting away from this, in trying to hear ourselves as we *really* do sound, we ourselves become aware of any threatening difficulties of projection. Complete naturalness in singing has always been one of my best aids in achieving and maintaining an even scale.

"But vocal production is only the beginning of satisfactory vocal performance. What people want to hear is not a high C, but a message. If that musical message includes a high C in its expression, the tone must be well managed—but the message itself comes first. Interpretation means the conveying of the message of music with enough truth and vitality to make others gather it in. Mere singing signifies little unless it makes people *feel*. Naturally, the singer must be the first to feel the message of his song—you cannot convince others about something on which you yourself are vague! Therefore, to sing of love, of pain, of homesickness, of joy, you must have experienced those emotions yourself and you must go back to the truth of your own experience to make your interpretation ring true.

"When you learn a song, don't stop at merely thinking about its meaning—try to live it, to recall similar experiences of your own, to re-create the truth of the feeling. This ability to accomplish this depends partly on an inborn gift of expression, partly on study, and partly on actual experience in living. The older you grow and the more deeply you come to know the world, I believe, the more you will understand the happiness that makes up life itself, the more satisfying your interpretations will be. Young folks tend to stress the value of singing for its own sake. I know that when I began to sing (in my childhood), I watched out for the high notes, the *crescendos*, the big effects, and when I could master them with a certain degree of bravura, I thought I was singing well! Experience has taught me better. Today I know that the real depth and meaning of a song—any song—can be released only by diving. (Continued on Page 238)

What Is "Bel Canto," Anyhow?

A Masterly Discussion of "Dear Old Voice Production"

by Francis Rogers

Professor of Singing,
Juilliard School of Music

Francis Rogers is one of the world's most distinguished teachers of the art of singing. After being graduated from Harvard University he studied for one year at the New England Conservatory and then went to Paris (Bouhy) and Florence (Vannoccini) for further study. After concert tours (one with Marcella Sembrich) and a year in opera, he became a teacher. Since 1924 he has been a member of the faculty of the Juilliard Graduate School of Music. The following is the second of a short series of scholarly and essentially practical articles giving the background of the historical development of bel canto. (Another article will appear next month). The Editor considers these articles so important and so "meaty" that we trust that our vocal readers will find upon their pupils, becoming familiar with them.

Part Two

MUSIC IN ENGLAND fared but ill under Cromwell's iron hand, though it is said that he himself loved a pretty ditty. But with the restoration of Charles to the throne in 1660, Italian opera with Italian singers invaded England, much to the pleasure of the aristocracy. Among these singers was Pier Francesco Tosi, whose name deserves an honorable place in the history of song.

Tosi was born in Italy about 1650, and as a castrato sang successfully in the important opera houses on the Continent of Europe. His later years he spent in London, in high repute first as a singer and then as a teacher. In 1723 he published in London his *Opinioni de' cantori antichi e moderni, o sieno osservazioni sopra il canto figurato*. This he dedicated to the Earl of Peterborough, "General of the Marines of Great Britain," a picturesque gentleman who made a great stir in the fashionable world when he married Anastasia Robinson, one of Handel's early prima donnas. Tosi's book was translated into English and published in 1742 under the title, "Observations on the Florid Song, or Sentiments on the Ancient and Modern Singers." It is, so far as I know, the first of its kind, and gives a pretty good idea of what was expected of a singer two centuries ago. There is more in it about musicianship than about the technical training of the voice, but there is much that is, as good advice to singers today as it was to those of sunny Handel's day. We quote word for word from the edition in translation some of the most significant paragraphs:

"The teacher should have a Manner of instructing, which may seem rather an Entertainment, than a Lesson; with the happy Talent to show the Ability of the Singer to Advantage and conceal his Imperfections; a Master that is possessed of the above-mentioned Qualifications is capable of teaching; with them he will raise a Desire to study; will correct Errors with a Reason; and by Examples induce a Taste to imitate him."

"The best Singer in the World continues to study, and persists in it as much to maintain his Reputation as he did to acquire it."

"He that studies Singing must consider that Praise or Disgrace depends very much on his Voice, which he has a Mind to preserve, he must abstain from all Manners of Disorders and all violent Diversions."

"Let him continually, by himself, use his Voice to a Velocity of Motion, if he thinks to have a command over it, and that he may not go by the Name of a pathetic Singer."

"Let him not omit frequently to put forth, and to stop, the Voice, that it may always be at his Command."

"Singing requires so strict an Application, that one

Day, when they make no Difficulty to say, 'In all my Days my Voice was never in better Order than it was Yesterday.'

"The Doctrine of the School of those Professors, whom by way of reproach, some mistaken Persons call Ancients. Observe carefully its Rules, examine strictly its Precepts, and, if not blinded by Prejudice, you will see that this School ought to sing in Tune, to put forth the Voice, to make the Words understood, to express to use proper Gestures, to perform in Tune, to vary on its Movement, to compose, and to study the Pathetic, in which alone Taste and Judgment triumph. Confront this School with yours, and if its Precepts should not be sufficient to instruct you, learn what's wanting from the Moderns."

"One who has not a good ear should not undertake to instruct or to sing."

"Voice di Petto (chest voice) is a full voice, which comes from the Breast by Strength."

"Voice di Testa (head voice) comes more from the Throat."

"Falsetto is a feigned voice which is entirely formed in the Throat, has more Volubility than any, but of no Substance."

"Feigned and natural Voices should be blended."

"Tosi asserts that the art of singing is in decadence and, to correct this sad state of affairs, the student should revert to the standards of the "ancients."

Porpora Traditions

Porpora, the most celebrated teacher of the eighteenth century, was born within a few months of Bach and Handel. He was also a popular composer, a conductor, and an improvisor. Although he reputed to have been an incomparable master of *bel canto*, he never committed his theories and practices to writing, and we inherit only the tradition of his extraordinary competence. It is often recalled that he kept one of his most gifted pupils, Caffarelli, working on a few pages of vocalises for several years, and then dismissed him, saying, "Go, my boy, you are now ready to conquer the world! Good bye, if not forever."

Another Italian master who deserves commendation is Giambattista Mancini (1716-1800) who, after a long experience as singer and teacher, published in Vienna in 1777 (in Italian) "Practical Reflections on the Figurative Art of Singing." He had been a pupil of Bernacchi (of the renowned Bologna School), of Padre Martini, and, perhaps, of Tosi, to whom he refers more than once with deference. Like Tosi, he signs for the passages of the old *bel canto* school, has much more to say about musicianship than about vocal technique. A representative utterance of Mancini's: "A teacher must know every way in which to handle his pupils, in order to excite in each individual voice, for he must know the right remedy for each voice."

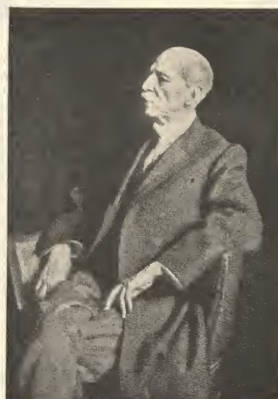
A Valuable Inheritance

At the end of the eighteenth century the art of singing, as Mancini declared, was at a low level; the French Revolution and the military domination of Napoleon were most unfavorable to artistic development of any sort. The arrival of Manuel Garcia in Paris from Spain in 1808 was really an epoch-making event, for it ignited in operatic Europe the debut of a family that became a potent influence for good throughout the entire century. It has already been told, in *The Erube*, the story of "The Amazing Garcias." Garcia, a great creative singer, devoted the last years of his very active life to building up in London and Paris a school of *bel canto* in which many, even if he did not, of the great singers of the time were trained. He did not commit his methods of teaching to writing, but his value as a teacher is well attested by the fact that his school of *bel canto* in which many, even if he did not, of the great singers of the time were trained. He did not commit his methods of teaching to writing, but his value as a teacher is well attested by the fact that his school of *bel canto* in which many, even if he did not, of the great singers of the time were trained. He did not commit his methods of teaching to writing, but his value as a teacher is well attested by the fact that his school of *bel canto* in which many, even if he did not, of the great singers of the time were trained.

"It can truly say, that I have never in my life heard a Singer upon the Truth and say, 'I'm very well today'; they reserve the unseasonable Confession to the next day."

"Voice

Young Manuel was exceptionally well fitted for the career he had chosen. He inherited from his father the great traditions of *bel*. (Continued on Page 237)



MANUEL GARCIA (SON)

must study with the Mind, when one cannot with the Voice."

"When he studies his Lesson at Home, let him sometimes sing before a Looking-Glass, not to be enamored with his own Person, but to avoid those convulsive Motions of the Body, or of the Face (for so I call the Grimaces of an affected Singer) which when once they have took footing, never leave him."

"It can truly say, that I have never in my life heard a Singer upon the Truth and say, 'I'm very well today'; they reserve the unseasonable Confession to the next day."

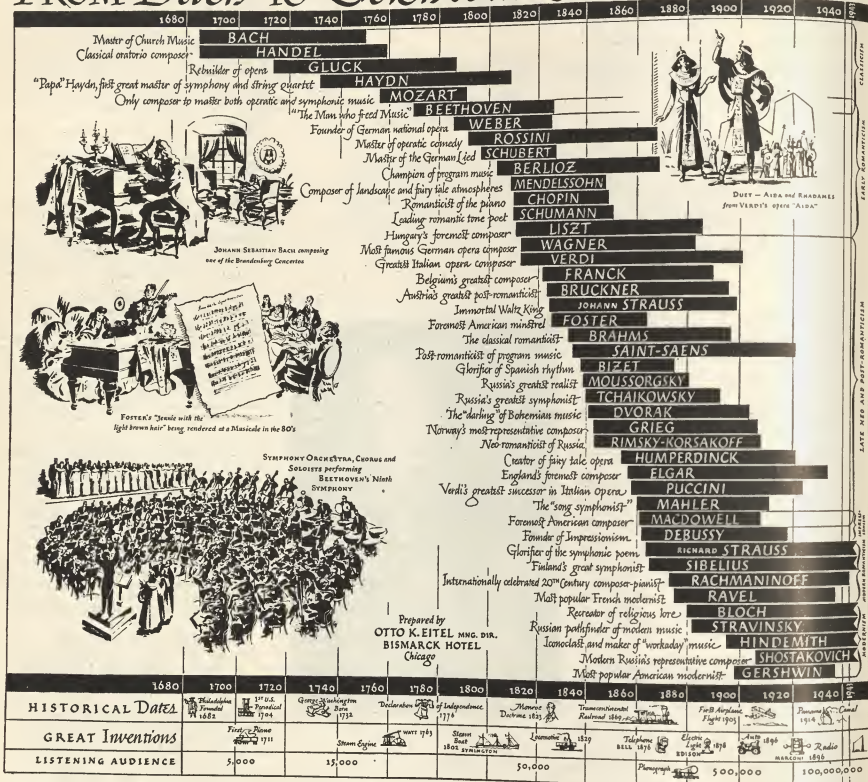
"Voice

Young Manuel was exceptionally well fitted for the career he had chosen. He inherited from his father the great traditions of *bel*. (Continued on Page 237)

VOICE

FROM Bach TO Gershwin

TWO and one half CENTURIES of MUSIC up to 1944



AN UNUSUAL MUSICAL CALENDAR

The Musical Calendar presented herewith was published in larger form in colors, not by a musical institution, but by the musically enthusiastic managing director of the famous Bismarck Hotel of Chicago, Mr. Otto K. Eitel, who has permitted us to reprint it. Dr. Rudolph Ganz, Director of the Chicago Musical College, called this to our attention. Dr. Hans Rosenwald, musicologist, helped Mr. Eitel in the preparation of the chart.

"FORWARD MARCH WITH MUSIC"

Making the Church Musical Message More Emphatic

Religious Services of Tomorrow Require Careful Planning

by Richard Maxwell

standing and cooperation between the minister and the musical director, the results should improve immediately. The minister should acquaint himself with the texts of the sacred songs. Many of these texts are cheap and incongruous. More than this, they lack a real human appeal. I have listened in churches to hymns with verses so archaic that I could scarcely refrain from laughter. Surely those who sing such hymns in this day cannot mean them!

On the other hand, there is, in the musical literature of the Church, music with so little spiritual warmth that it reminds one of carved Carrara marble. This music makes no more impression upon the congregation than would vocal exercises, and is more reminiscent of the conservatory than of the temple. These works may be magnificent from an artistic and musical standpoint, but the Church is not a concert hall; it is wholly a place for soul regeneration.

Spiritual Refreshment

Now this must not be taken as a plea for mediocre or cheap music. Nothing but the best is good enough for the Sanctuary of God. Fortunately, there are a vast number of masterpieces which, when properly presented, are exciting or comforting or beneficial, and otherwise refreshing spiritually.

In my experience in Church and in radio I have had the wonderful opportunity to be associated with such eminent clergyman as Dr. Poling, Dr. Fosdick, Dr. Sockman, Dr. Stamm, the late Dr. Cadman, and many others. I have heard over and over again of conversations that have been evidences of hearts and souls which, when moved like Saul, were brought to higher spiritual levels by music when it has been associated with a divine message.

One great mistake that some clergymen, choir-masters, and organists make is that they subconsciously still look upon music from the standpoint of entertainment. In some churches in the East, as well as in the Far West, questionable leaders have employed music with hardly more restraint than the manager of a Follies show. Performances that are virtually spectacles—put on with the lights, costumes, and stage effects worthy of a Broadway producer—have been the result.

But you say, "Have not the Salvation Army bands, playing on the sidewalks, drawn attention to their services through music and led to the saving of souls?" Unquestionably they have, and the humble sincerity of the folks who shake the tambourine or bang the drum is rarely questioned. Their appeal to those they desire to reach is through a very direct, approving, through bringing stimulation to lives that are often, unfortunately, very drab. Many of these Salvation Army evangelists have had the Spirit of God in their hearts and have been very much exalted thereby. The music of the Salvation Army has been greatly improved. This organization, however, is not to be compared with the mercenary exploiters of religion, who always are willing to put a circus in the pulpit if only they can get their collection plate. To sincere and sensible people such frauds are a matter for contempt and disgust.

The Church always must be looked upon as a dignified, hallowed temple for worship, whether that church is represented by (Continued on Page 240)

Richard Maxwell was born in Mansfield, Ohio, September 12, 1897. His academic work was done at Kenyon College, where he received the degrees of A.B. and M.A. Later he studied voice with noted teachers including Edwards Scordellio, Victoria Trevison, Titta Rufa, Ella Bachus Behr, Dr. Maria Montalvi, Mrs. Robert Blackman, and Frederic W. Bristol. He has been soloist of many metropolitan churches. In 1928 he entered the field of radio, giving particular attention to the music of religious services as heard over the air. In this connection he has been soloist on the radio religious program of such famous clergymen as Dr. Doris Cadman, Dr. Harry Emerson Fosdick, Dr. Frederick Keller Stamm, and Dr. Ralph W. Sockman. His voice thus has been heard by untold millions. Together with Mr. William Wiggs, organist, pianist, organist, and for fifteen years Staff Conductor of the National Broadcasting Company, and Mr. George Shackley, Musical Director of WOR for ten years, he has collaborated in various movements to produce programs for the Church and for the air leading to more effective musical religious work. Mr. Shackley, who is associated with Mr. Maxwell, is also Musical Director of Radio for the Federal Council of the Churches of Christ in America.

FEW OF US have any conception of the vast number of people in all parts of our country who, by force of circumstances, are unable to attend churches and are dependent upon services they hear over the radio. In the early days of radio some shortsighted persons thought that these services would affect the Church disadvantageously. Quite the contrary has been the result. Thousands of casual listeners hear these programs and are reminded of their forgotten Church obligations and the privileges of Church attendance, and find their way back to their ecclesiastical meetings with joy and satisfaction.

More than this, the high spiritual standards, the musical excellence, the human appeal, and the appropriateness of the arrangement of the radio Church programs, leading to a definite, well-rounded message, have had an unquestionably beneficial effect upon the structure of the services of many churches.

One of the reasons why so many Church services "fall down" is that in a vast number of instances there is a very slight bond between the minister and the choir-master. Frequently the choir-master does not even know the topic of the clergyman's sermon until the morning of the service. The result is that many incongruous situations arise, and both the minister and the choir-master at times are placed in ludicrous positions.

The choir-master should go over the subject of the sacred song in as far as an advance as possible, and spend an adequate amount of time in selecting material. Thus he may learn the trend and philosophy of the minister's thought and can do his best to make a real contribution to the beauty and spiritual content of what the pastoral life presents.

Projecting the Thought

Not until the choir-master realizes that the text of a sacred song is as important as the music, can he begin to render proper assistance in planning an inspiring church service. He must imbue the members of the choir with the thought that to sing the notes of the music correctly and to sing the words distinctly are still not enough. The great singer is the one who projects a thought so that it reaches the heart of every listener. The speaker who merely repeats words is certainly no orator, in or out of the pulpit, but the

clergyman who can present his prayers and convictions so devoutly and sincerely that all who hear them vibrate with his thoughts, is a true servant of God.

We all have been in services in which the music has left us cold and unmoved because it was presented in a perfunctory way. If performers in a theater followed the same method they would find themselves out of employment in a few days.

While the connection between the theater and the Church was once a very direct one, in these days the stage is looked upon as secular and profane, and the Church as sacred and holy. In most instances this connection still holds.

However, the Church of today has much to learn from the theater, without making the Church in any way theatrical.

The Church service should have its suspense, its moment of absorbing devotion, and its climax. This cannot be done without careful planning and liberal rehearsals in which the clergyman and the music director take joint part. Of course, when there is perfect under-



RICHARD MAXWELL

ORGAN

"FORWARD MARCH WITH MUSIC"

Teaching Strung Instruments

by Gilbert Ross

AN ALARMING DEARTH of fundamental knowledge in the string teacher being turned out by the universities is the rule rather than the exception. Too many aspiring stringed instrumentalists are seeking to rear the edifice of true mastery without the security of a sound foundation—a task almost as futile as attempting to build a house by starting with the roof. The theory of string mastery—and by that I mean *knowing how*—is neither difficult to project nor to grasp, and there is no valid reason why the student should be left to discover these things for himself, or not at all.

Let us say that this theory—this *knowing how*—will preempt less than ten per cent of the total time required in the attainment of a reasonable mastery, and that the remaining ninety per cent, or more will be devoted to what I like to call the “*knowing what*” mastery—which means doing. Nevertheless, it is precisely this theory which makes possible the practice. The theory of string mastery alone will never make a fiddler, but the acquisition of such mastery will be forever beyond the reach of those who are trying to attain it without knowing how. This unfortunate situation is never the fault of the student. The responsibility reposes on the teacher. When the student becomes teacher, however, he assumes this responsibility, and it is now his student who becomes the innocent victim of inadequate instruction, and who must ultimately, if at all, learn by the miserable trial-and-error method.

The third shortcoming is the lack of ability to impart knowledge and illustrate the application of this knowledge. All the knowledge in the world will be of no avail to the student if the teacher is unable to project it in lucid, understandable language with simple analogy and clear, practical illustrations. I think we all know of the violinist who himself plays well, but who cannot explain how he does it. Such individuals may be excellent artists, but they are decidedly not good teachers. It can no longer be assumed that a concert violinist, even of considerable distinction, will necessarily be a good teacher. At some universities, to their own regret, are beginning to learn. The imparting of knowledge presupposes a thorough analysis of processes and the formulation of this material into an orderly sequence.

Lack of Patience, Sympathy, and Understanding

These are the intangibles that serve to implement all other factors. Disinterest and indifference are deadly. Impatience and hair-triggering are futile. The bored teacher who is mentally miles away will, more surely than anything else, kill student interest and enthusiasm and drive him away from music. Even the ordinarily saving graces of profound knowledge and ability to impart it will prove insufficient to overcome the utter lifelessness of the “do-not-care” attitude. Nor will broadening be any more conducive to progress. The terrified student cannot deliver.

The Fifth Shortcoming

The failure to exercise sufficient selectivity in the makeup of stringed-instrument classes is a serious neglect. For it is recognized that one of the great problems of string training in the secondary schools concerns the high instrumental mortality rate. Failure to exercise greater care in selection and teacher-indifference are jointly responsible for this high mortality rate among players in the early stage. Many of the youngsters who have begun the study of a stringed instrument and then have abandoned it should never have started in the first place and would not have

In the preceding article under this title, the writer considered the close interrelationship of primary, secondary, and higher education in the development of stringed instrument players and discussed the first of five shortcomings—lack of allegiance to the string medium and string literature—which might be held to account for the failure of the string program of the several educational levels. The second of these inadequacies is the serious lack of basic knowledge.

done so under a more carefully supervised procedure of selection. Standard music aptitude tests are available to all, and a greater utilization of these would eliminate the potential failures and reduce to a minimum the adverse effect on string-class morale resulting from the casual “quitting” that so often befalls a stringed-instrument class as a losing proposition.

A supplementary cause of high string-class mortality is failure on the part of the instructor to grasp the true function of the stringed-instrument class, understand its grand strategy, and, since it were, the long-term opportunities and benefits thus available. The stringed-instrument class should be exploratory only, seeking to turn the soil, but leaving to the hands of others the solicitude care and cultivation of the tender young sprouts.

Class Lesson Limitation

A year or so in class is enough. The student then requires the individual attention possible only through private instruction. Students should be encouraged to get out of class and seek an able private teacher as soon as the preliminaries are over and interest has been securely anchored. Unfortunately, the “able” private teacher is frequently missing from the community scene today. Many teachers have been shockingly slow to make progressive in approach and to provide a commodity that will bear inspection and scrutiny. Unlike many wind-instrument teachers who have achieved success with youth by experimenting, exploration, the possibilities of new teaching techniques, and taking advantage of various psychological factors and implications at the secondary school level, they have failed to keep pace with the temper and procedures in contemporary education. Some stringed-instrument teachers have been rigidly bound and restricted by narrow “schools” and “methods,” and have found it difficult or impossible to cast aside these absurdities in favor of a far more realistic and rewarding instrumental eclecticism.

A greater recognition of the private teacher by the secondary schools would serve to stimulate the teacher frequently unrewarded by the schools, both in the matter of confidence and respect and the more formal angle of school credits. Greater effort at collaboration between the school and the local private teacher would tend to banish existing feelings of mutual distrust and suspicion and establish a working rapport that is now often missing.

A questionable grade of string teaching in the universities is in no sense alone responsible for the deficiencies and errors-of-omission outlined above.

BAND, ORCHESTRA and CHORUS

Edited by William D. Revelli

Certainly some of the trouble arises from a general confusion of objectives in the music education curriculum. This confusion does not exist so much in the thinking and planning of music education faculties as it does in the minds of those teachers, recruited from applied music faculties, who are directly responsible for the actual string training of music education majors. Under the tremendous scope of music education demands and their own peculiarities, it is futile to give students in this program the same string training, or for example, to majors in violin or violoncello. In the latter case we are trying to create performers of real distinction and in the former we are not.

Let us consider for a moment what are the practical and realistic demands on the music education trainee with a stringed-instrument major when he takes over a high school assignment? Will he be expected to play long concertos from memory, give violin recitals, perform the solo Bethoven concerto, and make demands on students? Not at all. He will have to organize an orchestra and perhaps a string quartet or two, and he will have to help these young musicians in a hundred different ways. He will have to organize such classes in beginning violin, viola, violoncello, and double bass. Now just how will the ability to play extended works from memory aid him in this work? If he could do that, too, so much the better, but this is out of the question for all but the most gifted and versatile. The limited time available for string study in the music education program should be utilized to fit the student for precisely that which he will be called upon to do. The objectives of this training, therefore, should be revised in the light of practical reality and unambiguously separated from those of a straight string major, the objectives of which will remain the development of superlative performance.

Do not misunderstand me. I put no premium on mediocrity. I am simply proposing that string training in music education be cut to fit the assignment. I am advocating a reconsidered approach in which a more specialized mastery would be sought and better results obtained. Just as the pianist going out into the secondary school should be well prepared in sight-reading, accompanying, transposing, and so forth, so should the string specialist be prepared to cope more fully and more successfully with the specific problems that will be encountered.

I propose consideration for a program of string training for music education students at the university level which would assure a high proficiency in the following:

1. The theory and principles of string mastery.
 2. String pedagogy and the art of imparting knowledge.
 3. Fingering facility adequate to the proper illustration of the theory and principles of string mastery.
 4. Knowledge of the string literature.
- Proficiency in No. 1 should be acquired through a short, illustrated course. Proficiency in No. 2 should be acquired through a course in the techniques of imparting the knowledge gained in No. 1. Proficiency in No. 3 should be acquired through practical string study. What should be aimed at in this preparation is the development of a full conviction the principle of position, relaxation, bow control, legato, tone production, on-the-string bowings (*martelé*, and so forth), off-the-string bowings (controlled bouncing bow, *spiccato*, and so forth), shifting, vibrato, and the approximation of right and left-hand technique. It should (Continued on Page 240)

Music in a College Training Detachment

by Mark Biddle

Director of Instrumental Music
Knox College, Galesburg, Illinois

A GREAT DEAL has been written about the musical units of the different branches of the service. Every camp has its own military bands as well as dance bands, drum and bugle corps, glee clubs, tonette bands, and so forth. Much also has been written about the vital role these musical organizations are playing in keeping up the morale of the men in uniform. The government has spent millions of dollars installing Hammond organs, pianos, and other instruments in the camps to keep up the spirits of the boys. In addition to the activities of the military band, Lieutenant-Colonel Howard C. Bronson in an article not long ago wrote, “We are learning, as our allies learned, that music is one of the vital elements of a fighting army.” We all seem to be agreed then, that music is very necessary in the army.

The problem in which we are interested at present is: What about the musical organizations to help keep up the spirits of the boys in the hundreds of college training programs of the AAF Training Command all over the country? As far as we determine nothing has been written about what is being done, if anything, for this large group of men who are in training in our colleges.

At Knox College in Galesburg, Illinois, we have tried to do something in the way of musical activities for the men who are stationed here. Not only for the men who play and sing, but for the entertainment of the entire detachment. Let me start at the beginning.

A few months ago the Army Air Corps selected Knox

College Training Detachment Band for the duration. The response was quite good and a number of instruments were secured. We also asked the men who played instruments and had these instruments at home to send for them. In a short time enough instruments had been secured and the band was on its way.

Rehearsals under Difficulties

Rehearsals had to take place in the late afternoon after classes, military drill, and physical training were finished. These men have a long, hard day beginning at 5:45 A.M. and ending at 10:00 P.M., but they have always been anxious to rehearse, no matter how tired. After an hour of rehearsal they are relaxed and in much better spirits.

There have been several hundred men from forty different states in this band since its organization. We have had men who have been members of professional symphony orchestras, large university bands, and small high school bands. We have continually tried to encourage the players who have come from

every month. One month we lost the entire trombone section of five men, and another time the entire percussion section. This has happened several times where the five section was leaving together. We have lost as many as eighteen men from the band at one time, and we lose an average of about fourteen men every month. We never know what players we will get from the new group coming in, but we have found that it depends a great deal upon the part of the country from which the men originally came. The question always is: Will we get five snare drummers and five piano players—often no saxophones—or what? So far we have been very fortunate in maintaining a fairly good instrumentation.

The band plays for retreat every day, and for the official parade and inspection on Saturday morning. In addition, the 302nd College Training Detachment Band has played eight concerts and given several radio broadcasts since its organization. The band plays music of all types and of all grades of difficulty. We try to select for our concerts music that will appeal to the listener and at the same time keep up a fairly high standard. From this band, small dance orchestras have been organized to play at the Service Men's Center on Saturday nights and for detachment dances. A men's glee club was also organized and a number of men find relaxation and mental uplift from participating in this musical organization.

A Vital Influence

Are these organizations of value to the detachment? Major Blue and the present commanding officer, Captain Robert E. Owen, both have been enthusiastic about the band. They realize the vital role and influence that it is exerting on the men stationed here. The Saturday morning review would be dead and colorless without the band. An unexpected bonus was that we found the band so excellent that he included a special paragraph in his official report commenting and praising the work of the band.

The band has its own set of student officers and is under the same military discipline as are other flights in the detachment.

What do the men in the band think of this organization? I shall quote from only two of many letters received from men after they have been sent on to a classification center:

“A valuable part of the training which I received as a member of the 302nd College Training Detachment Band, in addition to the enjoyment, the relaxation, and the opportunity to continue my musical interests, was the valuable addition to my knowledge of military procedure as regards parades, reviews, retreat, and other military traditions.”

“I want to say that it was really something to have been a member of the 302nd College Training Detachment Band. It was an honor and pleasure and I'll never forget it. Many thanks for the enjoyable times spent in the band and the opportunity to further my musical interests. It was swell.”

No one knows what these young men will have to go through before this war is over. If we have given them an enjoyable hour, and lifted their spirits through the playing and singing of music, then we think it was well worth all the time and effort involved in maintaining these organizations.



302nd COLLEGE TRAINING DETACHMENT BAND (AIR CORPS), KNOX COLLEGE, GALESBURG, ILLINOIS, MARK BIDDLE, DIRECTOR.

College as one of its colleges to train men for the Air Corps. Six hundred men were sent here to comprise the 302nd College Training Detachment (Aircrew) and were under the command of Major Julian Blue. Major Blue was very anxious that we have a band, not only for use in the official parades but also for the entertainment and morale of all the men in the detachment. He asked me to try to organize such a band.

There were a number of problems involved. First, where would we get instruments for the men to play? The College owned a number of instruments and the college band was rapidly diminishing in numbers, owing to men being called into the service. However, the College did not own clarinets, cornets, trombones, and saxophones in sufficient numbers to outfit a band. We finally decided to call upon the Service Men's Center in Galesburg for help. They appealed to the citizens of Galesburg, through the local paper, for band instruments to be loaned to the 302nd College Train-

ing Detachment Band for the duration. The response was quite good and a number of instruments were secured. We also asked the men who played instruments and had these instruments at home to send for them. In a short time enough instruments had been secured and the band was on its way.

There have been several hundred men from forty different states in this band since its organization. We have had men who have been members of professional symphony orchestras, large university bands, and small high school bands. We have continually tried to encourage the players who have come from

BAND and ORCHESTRA

Edited by William D. Revelli

An All-Night Singin' in the Mountain Backwoods

by John Frank Machen

In the vast expanses of our country many events occur which are of first importance in the district in which they take place but which are little known to others in the "civilized world." The Delta Folk Festival, at Ft. Payne, Alabama, gives the following graphic pictures of religious musical gatherings of the devout people of the mountain sections. The influence of such meetings is far-reaching.—Editor's Note.

THERE WAS SCARCELY a voice within fifty miles of here that was not hoarse today, and the first all-night singing convention was counted a success. The rugged mountains around were still vibrating from the resonant strains perceived by thousands of voices that cried the praises of the Lord from early Saturday night until the dawn began streaking across the sky Sunday morning.

"Heaven fills my soul with my inspiration," the voices cried out. And, "Awake, my soul, arise and sing glad praises unto the Savior's name." "This town of forty-five hundred swelled almost threefold for the festival of voices. In horses and bugles, in tumbling down trucks, in shining new automobiles, and on foot they came from all the crannies in the mountains and all the dips in the valleys.

"They began coming early Saturday morning and by evening there was no parking places to be had within blocks of the unpeopled, sprawling woodsmen's tabernacle. They came, sleepy infants and bright-eyed, gray-haired octogenarians, all in their Sunday-go-to-meeting clothes.

"The ladies' gingham dresses were severely pressed and the men's pants bore creases as sharp as razors. Weeks before the boys had made dates for the occasion with their best girls.

"The crowd overran the three thousand seats in the tabernacle. The younger ones sat in the elders' laps, stood in the sawdust aisles, and perched themselves on the window sills. The doornails were jammed, and the devout stood twelve deep on the outside around the tabernacle, continually moving around and around, like ants around a lump of sugar trying to get closer and closer. Many unable even to get close had to content to listen to the loud speakers that blared from the sides of the building.

"When babies dozed off they were placed in the aisles or under the pews to sleep. Everybody held a songbook in one hand and a fan in the other. The fans, advertising everything from furniture to snuff, never ceased their rhythmic to-and-fro movement before the screaming fans.

"It was so hot that the shirts of the men became wringing wet and stuck to their backs and chests. The shirts of some of the song leaders ripped and peeled off when they moved their arms in front of them to the beat of the music.

A Test for Song Leaders

There were three huge barrels of ice water in the rear of the tabernacle supplying a crowd of water to the men. The song leaders worked in shifts. When one became exhausted there was always another to move instantly into his place.

"There was a most carnival jocularity in the crowd. It seemed eager to laugh. The song leaders made quips in introducing one another. But the singing was always in dead seriousness, and even the youngest sang out his words with loud and grim fer-

vor. No song was ever sung twice. Three songbooks were used.

"Refreshment time at midnight was the only brief intermission when all singing stopped. Usters trod out sandwiches into the crowd as they did the songbooks. There was no charge for the sandwiches nor for the songbooks. There was no admission price and not even any contributions. The whole thing was strictly noncommercial and without commercial tinge. All of those came who felt like singing songs to the Lord.

"None could remember ever hearing of an all-night singing. It was the idea of I. E. Farmer, who sells cold drinks here. He figured it would be cooler at night and besides more people could attend.

"The local merchants donated the sandwiches and Mr. Farmer and several others pitched in and paid for the transportation costs of visiting quartets and soloists.

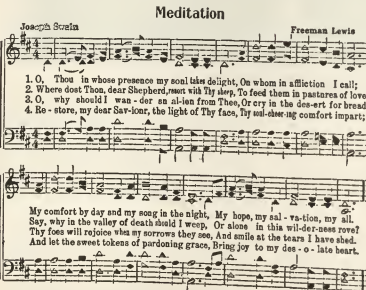
"Having disposed of the sandwiches, the crowd got its second wind and took on where it left off singing praises of the Lord."

Various Influences at Work

Many confusing factors seem to have entered into the local situation. First, in the earlier days, the geographical isolation from outside influences and cultural centers. Second, the early vehement reaction to established church litanies. Third, the adverse living

Meditation

Joseph Scriven



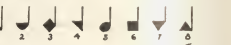
This example of what has been known as "backwood notation" is reprinted from The Music Teacher Magazine by permission of the publishers, The A. J. Showalter Co.

conditions of the frontier, which made impossible either time or energy for cultural objectives. Fourth, the holding to custom and usage with the well-known tenacity of the English, of whom Allegheny mountaineers are lineal descendants. And last, perhaps because of these four, the influence of A. J. Showalter, a remarkable gospel musical pioneer in the South.

These hill folk were thoroughly dominated by the Calvinistic teachings of the comparatively new and rapidly growing Protestant churches. John Calvin and his followers were utterly opposed to anything artistic or studiously beautiful in public worship. According to their views, acts of worship should be extemporaneous and unprepared. Only "meritor" version of the Psalms was available for congregational singing, and this was permissible only when used without instruments. Some of these reactionists went so far as to renounce the singing of the Psalms because they were not the inspiration of the moment. The Puritans wondered if singing in church was not an exercise which turned the mind from God. The Reverend John Cotton investigated the question carefully under four main heads and six subheads, and he cited Scriptural authority to show that Paul and Silas (Acts XVI, 25) sang a Psalm in prison. Cotton therefore concluded that the Psalms might be sung in church.

Group Singing in the South

The intense interest in group singing in the South is largely the outgrowth of the pioneer teaching and publishing propaganda of Mr. A. J. Showalter (originally Schowalter) and Benjamin S. Unsel, who was Showalter's collaborator, on Shuman's farm at Cherry Grove, Rockingham County, Virginia, in 1858. In 1924, His father was a singing school teacher. Showalter and Unsel used, but were not the first to use, the shaped notes to assist the eye in reading. The shapes were simply superimposed upon the standard score, the shapes being



the characters for Do, Re, Mi, Fa, Sol, La, Ti, and Do, respectively.

Showalter's promotion scheme was an efficacious one, as he supplemented his teaching and publishing by personal appearances as a singer and leader of singing. Later, when the keener business promoters broke with the Showalter Publishing Company and started their own publishing houses, he met the difficulty by organizing traveling quartets which sang only the variations of their employer. These quartets then covered their own expenses by giving paid concerts—an advertising specialty unnecessary as long as he owned the monopoly house. All the competing firms exploiting the "shaped notes" method now have their own quartets on the road the year round. These are very much in demand.

Showalter's most profitable idea, however, was the publishing of the songs of his students. These scores came to be a considerable amount of each yearbook. As a matter of fact, he now has their own quartets on the road the year round. These are very much in demand.

"writing a couple of songs before he could be able to write a single one." So great was the demand for these songs was written that, according to Mr. Shope, Manager of the Showalter Publishing Company, there are thousands of unsalable copies.

Some idea of the man's popularity may be had from the fact that at the Southeastern Fair of (Continued on Page 246)

Left-Hand Positions

Would you please help me with a problem? My left hand never feels comfortable. In the lower positions I feel that I am grabbing the neck and in the higher positions my hand feels strained. Is there one correct position for the left hand, or should it change shape in different sorts of music? It does not seem to me that one could play different kinds of passages with the hand always in the same position. I have played for eleven years with four different teachers, and no two of them told me the same things about the left hand. You could tell me what the correct position of the hand ought to be, it will help me a lot, for there is no one near here that I can study with. I am working on the Studies of Dont, Op. 35, the "Concert Studies," and the "Concerto in E minor" by Mendelssohn in G-sharp.

You are quite right, H. R., in thinking that no one position of the left hand is suitable for all types of playing. The experienced player adapts the shape of his hand to the type of passage he is playing at the moment. Furthermore, hands of different build will take slightly different shapes on the violin for the same passage. There are, however, some fundamental principles which the good violinist rarely, if ever, violates, and they may help you if we discuss them at some length.

The basic shaping of the left hand in the first position, which should be taught to all beginners, is that in which the neck of the violin is supported by the first joint of the thumb and the knuckle of the first finger, with the thumb opposite this knuckle and the fingers curved over the strings. Many quite advanced players violate this principle by holding the thumb opposite the second, or even the third, finger. This faulty shaping of the hand not only induces fatigue and cramp in technical playing, but also is a frequent cause of the "grabbing" of which you speak. Nevertheless, it is taught as the correct hand position by many teachers.

Another fundamental principle of good teaching is that the first joint of the fingers (except the fourth finger) should be vertically above the fingerboard. This principle is absolutely sound, for it transmits the force of the always over-extended fingers as they are playing on—an essential in all technical passage work. It is, however, often discarded by well-trained violinists who are seeking a more sensitive and expressive tone quality. In melodic passages, these players allow their fingers to lie somewhat flatter, so that the fleshy part of the finger is in contact with the strings. This undoubtedly enhances the quality of the tone, and is to be recommended—but only to those who have acquired a thoroughly sound left-hand technique. As a matter of fact, a well-trained, advanced violinist can allow his left hand to take almost any shape that feels comfortable in melodic, expressive playing, but he can give more eloquent expression to the music.

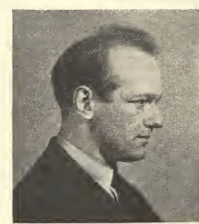
On the other hand, in all technical passages it is essential that the fingers move flexibly and accurately, and that they be able to take any shape which strong pressure on the strings. If the violin is supported between the thumb and the first-finger knuckle, the extra effort required of the hand in technical playing will often transform this support into a definite grip, which inevitably will take a good deal of the strength from the finger grip. The hand, therefore, must assume a quite different shape. For

The Violinist's Forum

Conducted by

Harold Berkley

Prominent Teacher and Conductor



No question will be answered in THE VIOLINIST'S FORUM unless the name, address and address of the inquirer. Only initials, or pseudonyms given, will be published.

passages in thirds or octaves, for rapid passages that call for frequent string crossings or frequent shifts, for chords in which the third or fourth fingers are on the lower strings, the thumb should lie back along the underside of the neck, with the knuckle of the first finger slightly away from the neck and the elbow well under the violin. If you play the so-called "Viotti chord"



with your hand held this way, you will have the ideal shape for technical playing.

This position of the hand brings the knuckles almost parallel with the strings, allows the fingers always to be over the strings on which they are to play, and renders good intonation much easier to achieve. If you do not use this shaping of the hand for technical playing in the lower positions, H. R., I earnestly advise you to acquire it, for it will solve many of your problems. Practice first, and slowly, the Study in D major, No. 34 by Kreutzer, and follow it with the one in F major, No. 33. Practice also the second study of Rodé, for in such types of technic this shaping of the hand is an immense advantage. But do not infer that the first-finger knuckle must be under any circumstances, touch the neck; it may, and frequently will, do so—the important thing is that it must not exert any pressure.

There are many violinists whose hand should be shaped in the lower positions; other things must be considered when you are playing in the fifth position or higher.

There are many violinists who shape their hands excellently in the lower posi-

Tuning Troubles

I have trouble tuning my violin properly. The strings go down repeatedly, and it is hard for me to get the fifth true. It is embarrassing as one has to be nervous to have to spend five minutes tuning when I play before an audience. Can you give me any hints which would help? I tune my G and D strings by holding the end of the fingers down true, but I have seen violinists tune them by wrapping their fingers round the head. Which is the better method? —Miss L. G. Virginia.

It certainly is disturbing to be forced to spend a lot of time tuning when one is before an audience, and you will have the sympathy of all violinists who have experienced it. The best plan, of course, is to have the A sounded beforehand, and do your tuning off-stage. But as this is not always possible, it is well to give some thought to the things that make for quick and accurate tuning.

The first essential is a well-fitting set of pegs. If your pegs do not turn smoothly and easily, if they jerk and make ratchet-like sounds, you should take your violin to a good repairer and have him refit the pegs. Most repairers sell replacement which should be applied to the peg each time a string is changed; this helps the peg to work smoothly and also prevents wear and tear on the peg and peg-hole. It is possible to use a combination of chalk and graphite on the pegs; but mixing these properly is difficult and is best left to the repairer.

Another important factor is the way the strings lie in the peg-box. How often one sees the D and A strings crossing as they go over the saddle towards the pegs! This is a definite weakness, and is the chief cause of strings running down when they are being tuned. The reason is that when these strings cross or approach one another in the peg-box, the pull of the strings tends to pull the peg out. These strings should diverge in the peg-box, so that each goes towards the side from which its peg enters.

All the quality of the strings is highly important. All four must be "true" in vibration, or it will be impossible to tune them perfectly. Cheap strings are no economy; every violinist, from the youngest to the oldest, should have strings that are absolutely true, for false strings mean poor intonation.

As regards the actual technique of tuning, the surest way to tune the string fairly sharp—even if it is slightly sharp to begin with—and then to let it down slowly and gently to the correct pitch. To prevent the string from running down, it is essential that the peg be pushed in at the same time it is being turned. Some players tune flat, and then up into the right note. This is not good, for a string that has been relaxed has a strong tendency to go flat again within a minute or two. Other violinists nervously tune the peg back and forth until, by good luck, they get the string in place. This, too, is bad, for the more a string is disturbed the sooner it will go out of tune.

The only thing to be said against holding the scroll of the violin against the knee is that it looks awkward. To tune in playing position gives a more professional appearance, and the skill is worth the while. The difference is not different to remember as that less than one finger (Continued on Page 252)

An Old Dog Can Learn New Tricks!

I do not usually publish the many complimentary remarks that are made about my department, but I recently received a letter from a very young "Old Lady" that is so in line with my feeling about older people taking up music that I venture to present to my readers some excerpts.

"While I am not in the habit of writing 'fan letters,' I am sending you this little note to tell you how much I appreciate your page. I never miss reading it and I always get some help from it although some of it is beyond me. I have just re-read the May number and I fully agree with you about 'feeling versus knowing.'"

"How I wish that it might have been possible for me to continue piano lessons six-fifty years ago. But I had to stop and 'put my shoulder to the wheel,' to help care for the family. When I was past seventy-five I decided that I would begin again since I now have the leisure time, but I cannot sit up at the piano for more than a half-hour at a time and some days not at all, owing to a stiff heart. But I still keep pecking away and have got so now that I can play Third Grade music—at least, to please myself!"

To which I reply with misty eyes, "bless you, my dear, and may the Good Lord grant you many more years of life, and may they be filled with both the joy of making music and the peace and quiet of real serenity."

Kindergarten Music

Q. I should very much like to have you express your opinion about musical kindergarten work. I am not a music teacher but play the piano and understand music, and I have often wished that small children had a better opportunity to understand music.

A. If I understand you correctly you want to know what may be done in the kindergarten to start children on the path to musical ability and understanding. My answer is that there are three important things that children between four and six—or even younger—can do. The first is to learn to sing in tune and to keep a steady beat. This can best be started by the mother, who, in singing to her baby, encourages her baby to imitate her, at first on a single note or short phrase, but eventually on the entire song—which should of course be short, simple, and slow-moving in rhythm: a lullaby. But if the child has not learned to use his singing voice when he arrives at kindergarten in first grade, then the teacher will take him gently by the hand and lead him to the point where he can sing little songs with pure, sweet tone. The second item is rhythm, and if you want to place it first instead of second, I will not quarrel with you. This, too, may well be begun in the home. It is the teacher in the kindergarten teacher will play simple, rhythmic music on the piano and encourage the children to march, clap, and so on, copying them. It is the chords that give the composition the feeling of being a dance, a waltz, and the pieces would produce an altogether different effect if were to be played in "hymn-tune style" with the full harmony on the first beat.

Questions and Answers

Conducted by

Karl W. Gehrkens

Mus. Doc.
Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary

an instrument is suitable for a certain part of the music. Thus they become conscious of variety and appropriateness of tone quality. The third item is what is commonly called "creative music," and here the child is encouraged to make up little tunes to words that are supplied by the teacher or invented by the children themselves. This is good fun and it also leads in the direction of understanding music notation, for after the melody has been created and sung, the teacher will often record it on a blackboard or on paper, and the children will thus learn all sorts of things about the notes that stand for the music.

These things are not only the basis for musical instruction in the kindergarten, but they constitute the foundation of all early musical training, and if they are supplemented by frequent opportunities of listening to judiciously selected records of good music, and especially if this listening experience is correlated with the singing, rhythm training, and creative work, the teacher may rest assured that he is doing everything possible to give his children a good start in music appreciation.

What Is the Quarter Rest For?

Q. I am a piano teacher and would like to have you tell me how to explain clearly to my piano pupils the reason for the quarter rest being under the half notes in the music which I enclose. I know the half note is to be held—S. A.

A. This little piece actually has three elements in its style of construction. First, there is the melody, which is actually a tune that you must "sing" on the piano; second, there is the fundamental bass which you are to play in your sustained fashion; and, third, there are the chords in the middle, sometimes on the second beat only, but often on the first. So we see that the chords that give the composition the feeling of being a dance, a waltz, and the pieces would produce an altogether different effect if were to be played in "hymn-tune style" with the full harmony on the first beat.

2. Yes, these grace notes must be played, and exactly as written.

3. There are no turns in the *Allermande*. The ornament which you are evidently mistaking for a turn is an inverted mordent, or pralltriller. The shortest note over which it occurs in this dance is a sixteenth, and it would be executed as follows:

If it did occur over a thirty-second note, it would be performed in exactly the same manner as above, each note being only half as long.

4. These notes are to be played. Begin the first note of the arpeggio exactly on the first beat and play the entire group rather rapidly.

Moths in the Piano

Q. I. I have discovered a moth on the felt of my piano. How great damage has been done? How do I get rid of them if there are more? What can be used to keep them from returning?

2. I am trying to master *The Storm* by Henry Weber. On the seventh page, after the fire-bell passage, it changes to three-four time. This is written as if it were in six-eight time, and I am having trouble with the opening measures. The last portion of the piece is in six-eight time. How is the passage in three-four time to be played?—F. G.

A. 1. Spray the felt dampers and hammers with one of the commercial moth sprays. If you will do this regularly once a week I believe you will never have any trouble with moths. Two or three little bags of moth balls near the felts will also act as a repellent.

2. The fire-bell passage is in four-four time. When you go to three-four keep the tempo the same; that is, play each quarter note in the three-four passage at the same rate as a quarter note in four-four. When you go from three-four to six-eight, making the tempo the same by adding an eighth note in six-eight equal to an eighth note in three-four. You will thus be playing the figure of four thirty-second notes in the left hand at the same rate throughout the entire composition. The change from three-four to six-eight will, however, necessitate a change of accent, for in three-four a measure of six eighth notes will be accented thus:

Which Is the Prettier?

Q. Could you give me an opinion as to which is the prettier, Grieg's *To Spring* or Sinding's *April of Spring*? I think both are extremely pleasing and full of beauty.—H. P. H.

A. I do not wish to offend you and I am glad you like both of these fine old pieces. So much so that I get your question makes me smile. So, in turn, I will make you smile by asking you which is prettier, a lake or a mountain. The answer is of course, that it is impossible to compare them; and it is likewise impossible to compare two piano pieces.

CHILDREN who actually like to practice are scarcer than roses in teeth, but most children like to play games and if we can make music seem like a game, more youngsters would find it fun and would want to play it to the finish.

Muske should have a big place in every home to bolster up the family morale at all times. Many have found that the resort to music at the proper time in the home does much to sidetrack the harmful explosions of anger, fear, and "hittiness." It is unfortunate to hear parents say, "I won't give Mary piano lessons any more because she just won't practice." Or, "Why should I waste my good money on Johnny's violin when I have to lay it off at him all the time to make him practice?"

There might be any number of good reasons why Mary and Johnny won't practice. Perhaps Johnny has no ear for the violin. The instrument is entirely unsuited to his ability. He might do better with the trombone. Maybe Mary has a dull and uninteresting teacher whose methods are all wrong for that particular child. Perhaps Mary's and Johnny's parents take the wrong method of approach in this business of musical education, nagging the youngsters to distraction. Parents who might find a child ill with a perplexing malady do not throw up their hands. They keep seeking the remedy. If your child does not respond to the musical environment you have provided for him, don't let him make up your mind that he should stop. Keep on until you find the right instrument or the right teacher.

It is worth every ounce of effort to get a child to practice. However, nagging will not do it. A stated definite time each day with a clock that strikes the time when the hour is over is a much better way. Few children are musical prodigies, but practically every child living has some spark of musical appreciation within him which, if properly watched, can flame into a power for good in his life. Children need to have their musical tendencies kept burning brightly.

Mother Should Help

One of my young daughters liked to play by ear, so much so that she took no interest in trying to learn music by notes until her teacher brought her a book in which learning the notes was a game. Then she began to put forth a little effort to familiarize herself

with the notes as they appeared to her in the pages of her book, and to connect them with the piano. It was her introduction to the game of music. However, I could play a piece all the way through before you remembered that you had forgotten something." After that, Lucy's mother saw to it that she had at least half an hour of uninterrupted practice every day.

The whole family can enter into this game of music. Daddy may not be able to play a note, but he can enjoy a rhythm band with his youngsters and their neighborhood friends. Maybe he has never even learned to keep time, but he is never too old to learn, and the children can get many a merry moment while he is learning to manage the bells and cymbals, and a bond of friendship will be created between them which no power on earth can break. One simple process will lead to another still more difficult, and soon everybody will be experiencing a desire to learn more. However, it must be a regular thing, and not just something that we take up once in a while when there is nothing else to do, and lay down until we feel the urge again. The urge must be constantly stimulated. If the actual study of music is not within easy reach of your family, perhaps you can form a community club with other mothers in your neighborhood and get a teacher to come on a certain day each week for lessons, both collective and private. There are excellent teachers who will give class lessons to children in groups of five or six, who will make these lessons so interesting that the youngsters are inspired to go on and on. One teacher combined these lessons with little musical operettas in which the children learned all the fine rudiments of music in action, singing, dancing, and playing. Each of them had a part. Some would learn to play the little tunes for the others to sing and dance. It was a game which they all could play, one in which each had an equal part.

Self-Analysis

If your child does not seem to like to practice, look at yourself first. Have you been too lax? Or have you gone to the other extreme and been too strict, expending too much? Have you nagged constantly, creating in him an antipathy towards music rather than an attitude of enjoyment, which he must have? Have you seen that he had the chance for quiet, uninterrupted practice? Have you frequently reminded him how much the lessons cost you? Or have you praised rather than "blamed, encouraged rather than berated?" Every child has to be urged and encouraged to practice, because to him it is a chore and a bore, a bane to his existence. He likes to hear an accomplished pianist rattle the ivories, but if it does not come easily to him he wants none. He has the chance for quiet, uninterrupted things do not "come easy" to many people. He has to go to school to learn anything. He has to take music lessons or he will never learn to play. He has to study to get good marks on his report card. He has to practice to become an accomplished musician. Without practicing, he can never even learn to entertain himself, to say nothing of others.

Uninterrupted Practice

It gives a child a feeling of prestige and personal satisfaction to be able to contribute to the entertainment of others. This feeling should never be thwarted or discouraged. In one home I noticed that the Grandmother always forgot her glasses upstairs, or that Mother needed a spool of thread or something at the store just when Lucy sat down to practice. She had to get up

TWO STUDENTS WHO FOUND FUN IN MUSIC
Their names are Joan and Patricia Carroll

Music Should Be Fun for Children

How Music Parties Made Practicing a Joy

by Karin Asbrand

Music and Study

THE SIX-FOOT-FOUR CONDUCTOR of the Baltimore Symphony Orchestra, recently approached in his dressing room at the Lyric Theatre in Baltimore during a rehearsal intermission, laughingly said, "Playing a concerto is fun—if you know the work thoroughly, every measure, every note!"

"To start with, we shall assume that the student has prepared the concerto carefully. He has worked over it until such time as he feels completely comfortable in every page. Technically, he must have solved all the problems—cracked all the nuts, as it were. It must be so familiarly under his fingers that the music has become almost an integral part of his being. He should be able to play any portion of it at request and feel that no unexpected interruptions could possibly upset him. Until this phase of the cooperation is completed, the young pianist should not think of appearing with an orchestra.

"However, we shall assume, as I said, that the groundwork has been completely and well laid. Now, he must take the first step towards the ultimate collaboration by securing a pianist-friend—in most cases it will probably be his teacher—who will supply the second-piano part for rehearsal purposes. This second-piano part is a condensation of the orchestral accompaniment and will serve as a fairly satisfactory substitute during the early months of preparation. The soloist will thus become familiar with the rest of the tonal fabric surrounding his solo part, and the composition will begin to assume its true outlines.

"While the piano arrangement of the score is an adequate and economically sound substitute—after all, no student could afford to hire an orchestra for daily rehearsals—modern science has produced an even better one, provided the student has a phonograph or can borrow one. I have in mind the excellent series recently launched by one of the record manufacturers where, in the solo part is missing from the recording, which contains only the orchestral accompaniment. While this series is by no means complete so far as concertos are concerned, it is reasonable to believe that when wartime restrictions are removed, it will gradually be extended to include all of the standard works for piano and orchestra. By rehearsing his solo part to a recording of this nature, the student now becomes familiar with the true orchestral sound of the accompaniment, a vast improvement over the piano reduction which naturally is limited in its ability to simulate the coloring of the various orchestral instruments. What's more, the student is also given the benefit of a professional accompaniment founded on traditional interpretation, an important factor in the proper preparation of the work.

The Miniature Score Aids

"I would also suggest that the young soloist secure a miniature score of the concerto he is to present and familiarize himself with every measure of the orchestral score. This is highly important. No soloist can give a well-rounded performance unless he is thoroughly familiar with the work as a whole. As the student observes the various counter-melodies in the score, he must think 'doe,' or 'clarinet,' or 'horn,' or

So You're Going to Play a Concerto!

An Interview with

Reginald Stewart

Distinguished Pianist-Conductor

SECURED EXPRESSLY FOR THE ETUDE BY GUSTAV KLEMM

Reginald Stewart, pianist, conductor, and conservatory director was born in Edinburgh, Scotland, April 29, 1900. He studied under Arthur Friedheim, Isidor Philipp, Nadia Boulanger, and Mark Hambourg. Then came a tour as a concert pianist in England, 1924, and in Canada, 1925. He conducted the London Symphony Orchestra in Albert Hall in 1930; and, in 1931, a series of symphony concerts over the Canadian radio network. He was the conductor of the British Broadcasting Company Symphony Orchestra in 1932; and also in that year was active as a piano recitalist in England. In 1933 Mr. Stewart formed the Bech Society of Toronto. In 1941 he was appointed director of the Peabody Conservatory of Music, Baltimore followed, in 1942, by his appointment as conductor of the new Baltimore Symphony Orchestra. He has repeatedly conducted leading American symphony orchestras.—Enrico's Note.



REGINALD STEWART
This effective montage photograph shows the English-American piano virtuoso-conductor-educator in fanciful review

whatever other instrument is used to voice them.

"I have seen many young pianists momentarily confused when first appearing at rehearsal because an important counter-melody—which they have heard for so long only in the second-piano part—sounds so vastly different as it emerges from, say, the low register of a trombone.

"Let us suppose, now, that the pianist is all ready for his appearance with a large symphony orchestra. What's more, and even better, he has a definite engagement.

"It is not necessary to go into the several steps separating the readiness to appear and the actual engagement. That is a difficult gap to bridge. But

if the student's musical foundation is solid and he brings to his performance an engaging manner and sound musicianship, his opportunity will come. All he need worry about is to see that he is ready when that opportunity knocks!

"The young pianist will probably fret about how he is to make his playing and the playing of the orchestra a perfect whole. Should he make suggestions about the accompaniment, its volume, the tempo? Should the conductor follow him, or vice versa? He worries, and understandably so, about many problems that manage to solve themselves quite easily when rehearsal time arrives.

"As to tempo and interpretation, there is an easy way of handling this which, as a conductor, I have followed for many years. Before I rehearse the soloist I have him, in the case of a concerto either here" (and he pointed to a piano across the room) "or at my office at the Peabody. Between us—we note that, between us—we agree on the interpretation. With the score before me, we settle each

problem as it rears its thorny head. Sometimes there is none. But when one does arise, we discuss it and mutually agree on its solution. Naturally, in the case of a young pianist, making the first steps up that long ladder of a solo career, he would be wise to heed the counsel of older and more experienced heads. The conductor will be familiar with the traditional interpretation, and the young soloist should benefit by the advice he receives and accept it unquestioningly.

"It is only fair to warn the young pianist that he will find conductors whose natures are not too serene and who are otherwise possessed of many faults to which flesh is heir. Some conductors become imperious dictators, once the baton is in (Continued on Page 246)

PLAYFUL SUNBEAMS

A sprightly little composition heralding Spring sunshine, which will be welcomed by players who seek pieces without too many digital complications.
Grade 3 1/2.

BERNIECE ROSE COPELAND

Allegretto M. M. $\text{♩} = 152$

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VIENNESE ECHOES

Although the composer is an American, now in the Service, he reflects the atmosphere of the dream city of the Danube. In the third measure in the left hand, sustain the half note, G, with the pedal and move the hand quickly to a position over the thirds, so that the fingers fall on the keys perpendicularly, instead of "slantwise." This makes for smoother performance. Grade 5.

STANFORD KING

Valse moderato M. M. ♩ = 138

The first system of the musical score consists of five staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 3/4 time and begins with a mezzo-piano (*mp*) dynamic. The first two staves contain the main melody and accompaniment. The third staff includes a section marked *rit. a tempo*. The fourth and fifth staves continue the piece, with the fifth staff ending with a first and second ending bracket and a *Fine* marking.

The second system of the musical score consists of five staves, continuing from the first system. It features complex piano accompaniment with many chords and arpeggiated figures. The top staff continues the melody, and the bottom staff provides a rich harmonic support. The system concludes with a *D.C. al Fine* marking.

SHOWER OF STARS

CAPRICE

One of the most popular of all exhibition pieces. Paul Wachs (1851-1916) had a Gallic lyric gift, as evidenced in this piece and his *Le Graces*, which made him famous in the field of salon music. Practiced carefully, diligently, and played at the given metronomic speed, this composition is very effective at pupils' recitals. Grade 5.

PAUL WACHS

Maestoso

Allegretto M.M. ♩ = 102

The first page of the score consists of six systems of piano and bass clef staves. The music is in 2/4 time with a key signature of two flats. It features a variety of textures, including arpeggiated chords, sixteenth-note runs, and triplet patterns. Performance markings include *p scintillante*, *una corda*, *p*, and *mf molto legato*. A section marked *To Coda* is indicated by a circled 'C' symbol. The page concludes with a *tre corda* marking.

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The second page of the score continues the piece with six systems of piano and bass clef staves. It features more complex textures, including sixteenth-note runs, triplet patterns, and a section marked *leggero*. Performance markings include *f*, *p subito*, *una corda*, *f marcato il basso*, and *tre corda*. The page concludes with a *tre corda* marking.

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ff *p*

f *p scintillante* *f* *r.h.*

ff allarg. *A. D. S. al*

CODA

ff stringendo *pp* *una corda*

ff con fuoco *fff* *tre corde*

DAINTY BALLET DANCER

Grade 3.

Allegro M.M. $\text{♩} = 60$

ELLA KETTERER

mf rit. *a tempo*

rit. *a tempo*

(To Coda) ♩

rit. *mf a tempo* *mp a tempo* *rit.*

a tempo *rit.* *a tempo* *rit.* *D. C. al*

CODA ♩

mf meno mosso *p* *mf* *rit.*

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PRELUDE

See lesson by Dr. Guy Maier in "The Technic of the Month" elsewhere in this issue.

F. CHOPIN, Op. 28, No. 23

Moderato M. M. ♩ = 108-120

p *delicattiss. e sempre legato*

a tempo

WALTZ IN A FLAT

FRANZ SCHUBERT, Op. 9, No. 2

This waltz (the second of Schubert's "First Waltzes") was written about a century and a quarter ago, when the composer was a very young man. It is wholly unlike the Viennese waltz of the Strauss epoch, or like the French salon waltz, which Chopin idealized. Brahms, in his waltzes, evidently emulated this type. This waltz should be played in a plaintive, appealing style. The original edition called it a "Waltz of Sorrow." Grade 3

M. M. ♩ = 88

p dolce.

SPRING MORNING

REGINALD D. MARTIN

Grade 3.

Allegretto M.M. ♩ = 94

ALLELUIA! ALLELUIA!

W. D. ARMSTRONG, Op. 115, No. 1

Arranged by Vernon Lane

An Easter Choral for the Church or Sunday School pianist. Grade 3.

Lento e maestoso M.M. ♩ = 72

UNDER THE HAWAIIAN MOON

SECONDO

FRANK GREY
Arr. by Stanford King

Moderato M. M. $\text{♩} = 126$

mp

Ped. simile

l.h. over r.h.

Ped. simile

Fine

Ped. simile

l.h. over r.h.

D.C.

The score consists of six systems of music. Each system has a treble and bass clef staff. The first system includes a tempo marking 'Moderato M. M. ♩ = 126' and a dynamic marking 'mp'. The second system has a 'Ped. simile' instruction. The third system has 'l.h. over r.h.' and 'Ped. simile'. The fourth system has 'Ped. simile' and 'Fine'. The fifth system has 'l.h. over r.h.' and 'Ped. simile'. The sixth system has 'l.h. over r.h.' and 'D.C.'. Fingerings and articulation marks are present throughout.

UNDER THE HAWAIIAN MOON

PRIMO

FRANK GREY
Arr. by Stanford King

Moderato M. M. $\text{♩} = 126$
(Imitate the effect of the Steel Guitar)

mp

Fine

D.C.

The score consists of six systems of music. Each system has a treble and bass clef staff. The first system includes a tempo marking 'Moderato M. M. ♩ = 126' and a dynamic marking 'mp', along with the instruction '(Imitate the effect of the Steel Guitar)'. The second system has 'Ped. simile'. The third system has 'Ped. simile'. The fourth system has 'Ped. simile' and 'Fine'. The fifth system has 'l.h. over r.h.' and 'Ped. simile'. The sixth system has 'l.h. over r.h.' and 'D.C.'. Fingerings and articulation marks are present throughout.

BEHOLD THE RISEN KING!

George Cooper

SONG FOR EASTER

LOUIS R. DRESSLER

Moderato, con moto

mf The gray has gone from win-try

dim. e rall.

skies, The gold re- turns once more; From out the heart the sad- ness flies On

earth the gloom- is o'er. With wings of joy now speeds the song From heav'n- ly por- tals

wide: Deep un- to deep, 'tis borne a- long To bless the East- er- tide!

rit.

f Sublante 3 Oh! joy- ous chime of hope sub- lime, Your glo- ri- ous ti- dings ring! A- wake! a- wake! in

a tempo 3

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THE KLUDE

ff end- less praise! Be- hold the ris- en King! *rall.*

a tempo *dim.*

o più rit. The flow'rs, a- wake from si- lent sleep, The hal- low'd sto- ry

p

tell; And stars a- bove, from deep to deep, The bound- less glo- ry swell. All

p

cresc. na- ture stirs, as from the tomb The clouds to sun give way; *f* New life re- vives from

l. cresc.

rall. wear- y gloom To hail the bless- ed Day! *Maestoso* 3 Oh! joy- ous chime of hope sub- lime, Your

rall. *marcato* *f* 3 3 3 3

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cresc.
glo-ri-ous ti-dings ring!— A-wake! a-wake! in end-less praise, Ho-san-na to the Giv-er raise, A-wake! a-wake! in end-less praise, Be-hold the ris-en King!

f *allarg. ff* *rall.*
allarg. *ff* *rall. o dim.* *p*

MELODIE

JOHANN KUHNAU
Arr. by Leopold J. Beer

VIOLIN *Andante cantabile*
PIANO

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Sw. Sal. Celeste
Gt. Melodia, Dulciana
Ped. Bourdon 8' & 16'

THE LAST SPRING

Andante cantabile
Hammond Organ (10) 00 2434 332
Registration (10) 00 8632 110

EDWARD GRIEG, Op. 34, No. 2
Arr. by William M. Felton

MANUALS
PEDAL

Sw. Gt. *pp* *mp*
Ped. 4-1

Gt. add Diapasons
p *cresc.* *f* *pp*
Increase Ped. Reduce Ped.

Gt. *ff appassionata* *dim.*
Increase Ped.

Sw. Salicional
mf *pp* *p* *rit.*
Reduce Ped.

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COAST GUARD PATROL

MARCH

ELIZABETH L. HOPSON

In march tempo, briskly M. M. $\text{♩} = 108$

First beat well marked

1st Last time

p *mf* *ff* *p* *mf*

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mf *ff* *D. C. al Fine*

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TURNING WHEELS

ANITA C. TIBBITTS

Allegretto M. M. $\text{♩} = 72$

mp *non legato* *1st* *Last time* *dim.* *rit.* *pp* *D.C.*

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LITTLE EASTER BUNNY

Grade 1.

Moderato M. M. $\text{♩} = 120$

SIDNEY FORREST

mp Lit-tle East-er Bun-ny, Sleep-ing in the brake; Can't you hear the Rob-in Call-ing you to wake?

mf Long pink ears, Can't you hear Rob-in tell you East-er time is near?

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APRIL FLOWERS

Grade 1.

Leisurely M. M. $\text{♩} = 52$

MILO STEVENS

p

pp

p *cresc.* *mf*

p

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THE ETUDE

The Technic of the Month

Conducted by Guy Maier

Prelude in F Major, Op. 28, No. 23

by Frédéric Chopin

WHEN YOU PLAY the *F Major Prelude*, you must "walk a tight-rope" for this little masterpiece is not of the earth. It whisks the sky, skims the blue, brushes the heavens. The irrepressible James Huneker calls it "aerial, impossible like a sunspot spiderweb ponderable, like a sunspot spiderweb ponderable, in the breeze of summer, its hues changing at every puff." . . . Yes, that's all very pleasant to read, but if you want to achieve all this whiffing and whisking you'll have to start with your feet planted gently on the ground; then with your torso "suspended" easily over the keyboard, and with featherweight elbow tips and high wrists directing suppersensitive finger tips, you are ready for the take-off.

Now comes the riddle: How fast shall the *Prelude* be played? Some artists take it at a good clip; others play it quite leisurely. The reason for this confusion is, of course, the *Moderato* direction at the beginning. I am always sorry when composers employ this indication, for its ambiguity is all too apparent. *Moderato* can mean almost anything, depending on the temperament and equipment of the player. It may mean, "go as fast or as slow as you please." If this is so, why not just say instead, a *piacere?* . . . Or it may designate a kind of *allegro*; but why *allegro*? Couldn't it be *concente moderato* just as well? . . . And if it is indeed *allegro moderato* (as is generally conceded), does this mean that a faster or slower tempo than *allegro* is indicated? . . . I am convinced that it often means nothing at all. In other words, the composer himself couldn't decide on the tempo he wanted; so he's left it up to you entirely. . . . Here at last is the chance for the numerous breed of pianists who advocate "individual interpretation" to go into action. Hurray! For once they can do as they please, and no one may gainsay them. . . . At any rate, for this *Prelude* your tempo guess is as good as mine.

The *Prelude* is an ideal study for light arm "roll" over a loose thumb. The convoluting broken chord figures make the free thumb and delicately poised elbow all the more imperative. Practice the piece hands separately for at least a week. Adhere strictly to the fingering given—otherwise you will soon be gasping in deep water! Note the alternate fingering submitted for the left hand of Measures 3, 7, and others, which some pianists (especially those with small hands) will prefer.

Don't play the "perpetual-motion" right hand with Czernylike precision, but *legatissimo*, with occasional, scarcely perceptible breathings, lovely, subtle hesitations, and gentle *ritards* (see especially Measures 4, 8, 12, 16). May I reiterate that this right hand will sound well only if your floating arm rolls easily over a loose thumb?

To combine the hands is a pesky job. The number of trills you can play in the left hand of Measures 2, 6, 10, and so on, depends of course on your trill expertness and the speed at which you take the *Prelude*. At first it is advisable to practice playing the turn only, thus:

Ex. 1

Then add a single trill to the turn, which is the way I advise finally playing this left hand:

Ex. 2

Some pianists may manage to slide in another trill, but this is difficult to negotiate:

Ex. 3

A slight, lingering stress on the *B-flats* in Measures 3, 11, 19, and 20 (also the *F's* in Measure 7) will help to shape the rhythm and phrase contours of these lovely arabesques:

Ex. 4

That surprising insertion of the left-hand *E-flat* in the final *arpeggio* (Measure 21) is a stroke of genius, for it wafts you and the *Prelude* away on a puff of golden cloud. . . . But, watch out! Don't let it bring you and the audience to earth with a dull thud!

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—ROBERT FRANZ.

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What Is "Bel Canto."

Anyhow?

(Continued from Page 20)

camo, and had the best instruction in musicianship; he was fluent in Spanish, Italian, French, and English; he had a sensitive, ever-keen ear for musical color; he was an ardent psychologist, aptitude in estimating the qualities of his pupils; in addition, he had what no other teacher of record had possessed, a scientific sense of the artistic turn of mind. Being a little-known trait, he sought to explain scientifically the mechanism of the human voice.

In 1841, after several years of careful study and research, he read to the *Académie des Sciences* in Paris a paper entitled *Etudes physiologiques sur la voix humaine*. This paper made a deep impression on the vocal world and it is well worth reading today, though Garcia's terminology is not always that of 1844 and leaves us in doubt sometimes as to its exact meaning. He develops at length his theory of registers—still a stimulating subject for discussion among the devotees of dear old voice production. At the time of writing this paper Garcia was especially fortunate in his intimacy with a group of singers, whose names even today are famous—Malbrun [his sister], Pasta, Persiani, Crivi, Rubini, Tamburini and Lablache—a galaxy of stars of the first magnitude. He knew their voices well and their way of using them.

In 1855 Garcia read before the Royal Society of London an important paper, in which he added to his utterance in Paris the results of fourteen additional years of painstaking study in matters scientific. He also gave to the world the laryngoscope, which, it was first expected by the world at large, would enable the singer—by the sight of his larynx—to identify his voice. This may have been Garcia's expectation, and he made little use of the new instrument in his teachings.

Reaching Fame the Hard Way

Way

(Continued from Page 20)

into it and actually trying to live it. "The master of this deep delving into musical meanings is Toscanini. When I first heard his notes come in rehearsal and of his using as many as six rehearsals to perfect a number that was entirely familiar to those working under him. I wondered how he did it. But now that I have had the privilege of working under Toscanini myself, I no longer wonder! To this great master, *rehearsing* means more than simply making the notes come out right. It means an intensive delving into musical meanings, shadings, tonal projections, notes of enunciation, emphasis, phrase—all the minute details that add up to the perfection of a Toscanini performance. He prepared the "Biletto Quarter" for a recent concert. I had sung the tenor part in that at least eighty times, if not a hundred, and felt absolutely sure of it in every way. Yet I had never discovered so much in that familiar work as I did after the *Mestre* had given us six rehearsals in it. There is no such thing as a short cut to musical eminence. Every step of the road must be fought for! The young singer must make up his mind to win vocal battles, interpretative battles, battles with words, with phrases, with his own conscience. Only when he emerges victorious can he reckon himself a singer. This is why the hard way into it makes every distinct advantage of its own; it makes you ready and keeps you so for the never-ending struggle of maintaining yourself in art."

Garcia and Lamperti

The laryngoscope was of great value to the laryngologists, but cannot be said to have strengthened the art of singing. The group of singers just mentioned, all of whom made their reputations before 1855, surpassed in virtuosity any group that has flourished since that date in this connection. A quote from Lamperti, a contemporary of Garcia's, and by many thought to be his equal—even his superior—as a teacher. For fully half a century he listened to all the important singers of his time and was well qualified to recognize progress, if any, in his art. In his "Art of Singing," a valuable treatise, he means detected, "It is a sad but undeniable truth that the art of singing is in a terrible state of decadence." To the same effect had spoken Tosti in 1828 and Marconi in 1877, and many other vocal muffs had uttered to himself in 1806, looking proudly but sadly at his laryngoscope. According to the most competent judges, the art of dear old voice production has always been in decadence.

But, though we may not attribute great value to teaching as a result of Garcia's scientific researches and inventions, we cannot deny him a high rating, perhaps

VOICE LESSONS

Answered by DR. NICHOLAS DOUTY

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Is Success Possible for a Woman of Thirty-seven With a Beautiful Voice But No Knowledge of Music?

Q. Is it possible for a young woman who has had her voice developed at the age of thirteen-four, and who is none other than a layman, to become a successful public singer? The voice is a beautiful one, a mezzo-soprano with a range up to G 5 or high C, and very rich tones.

1. How can one get started in singing before the piano, and how can one find a good teacher? The present singing teacher did nothing but place the subject. The training is excellent—35.

A. As we have pointed out so very often in these columns, it takes more than a fine voice to make a success as a public singer. In addition to the voice, the student must have a good physique, a pleasant personality, a certain understanding of two or three foreign languages, and enough musicianship to read music fairly well, and to sing in tune, and in rhythm. Musicianship is the attribute most generally neglected or postponed until it is too late. In your own case, you find yourself at thirty-seven with a beautiful, well-placed voice, with little or no knowledge of music or of repertoire. The study of these things should have gone hand in hand with the study of voice placement. At thirty-seven you should have been able to read music fluently, and you should have become familiar with great numbers of songs in two or three foreign languages. Whether or not you would be able to overcome this handicap at last time and opportunity depends entirely upon yourself. It would take a tremendous amount of concentrated effort, the driving force of a strong character upon your part, and a magnificent cooperation upon the part of your teacher. However, if you have all these things that I have pointed out in addition to your beautiful voice, and if you can find such a gifted teacher who will give enough time and attention to your case, there may be hope for you yet.

2. New York has many excellent voice teachers of national and international reputation, capable of guiding you in every branch of the art from the rudiments up to its highest development—concert, recital, oratorio, and opera. You can readily realize that where there are so many good ones, it would be very tedious for us to suggest any individual teacher of any particular school.

The Correct Method of Breathing. What Is It?

Q. I am a tenor student of singing and have been studying with one teacher for about a year, and am also obtaining helpful hints from another, but I am unable to breathe out, to pressure breathing from the diaphragm which, according to previous articles in THE ETUDE, is quite correct. However, in my former issue in an article by Mr. Paul Althouse, he set out the correct procedure. Please advise me of the correct method of breathing—F. R.

A. We think that you have not understood either your teacher or Mr. Paul Althouse's article. In that article Mr. Althouse has indicated the only correct way to sing in the natural way. In other words, that the process of breathing in and out, the necessary control of the vocal cords and tension in the reinforcement in the resonators occur according to natural laws. Any actions that depart from these laws are very harmful to the singer, no matter how many so-called scientific or unscientific authorities may advocate them. Mr. Althouse has not "debunked" the use of your word, any natural proceeding but only every unnatural and exaggerated one. The expression "pressure breathing" which you use in your letter, is a misleading one. It immediately suggests effort and tension in a process that should be comfortable and free. In the act of filling and emptying the lungs

For anyone who plays the piano —and wants to play it better

PLAYING THE PIANO FOR PLEASURE, by Charles Cooke, is a book for amateurs by an amateur. If you have ever studied or played piano, even badly, this book will provide you with a master plan for improving your playing to the point where it will become a delightful, satisfying life-long hobby.

The author not only provides persuasive ideas for improving your technique, enlarging your repertoire, suggesting a practice routine, showing you how to memorize or sight-read better than you ever did before. His humor and infectious enthusiasm for the piano also fill you with the necessary inspiration to go with the above. The book also is full of concrete suggestions gleaned from the author's interviews with many modern masters, such as Horowitz, Schnabel, Brailowsky, Rosenthal.

James Francis Cooke, editor of *The Etude*: "A most delightful and ingenious book. Mr. Cooke displays a finer insight into the problems of piano playing than many professional pianists."

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Making the Church Musical Message More Emphatic

(Continued from Page 209)

the great walls of the Cathedral of St. John the Divine, whether it is the evangelist's tent, or whether it consists of a shut-in listening to a church service through a radio receiver.

On the other hand, we musical directors should not neglect to use every legitimate psychological approach to stress the structure and purpose of the service. The parishioner should leave the service with a feeling of uplift, and a better adjusted spiritually to meet the problems of modern life. He also should be imbued with a strong desire to go back to the Church each Sabbath as an indispensable sanctuary of the soul.

A musical service never should be a hedgehog of this and that. Some choir libraries are like the Mohair sheep—cupboards; they are bare of the right kind of material which the choirmaster finds absolutely essential to conduct a worthy program. Just how few of these libraries expect the organist to produce results with a lot of damaged, time-worn, antiquated music is always a curious question. A hole in the wall, seen through the roof of a church would be repaired at once, but a hole in the Church music library, which prevents effective service, often is forgotten for years by the Finance Committee. Church music, like the church carpet, wears out and is sometimes hopelessly out of the spirit of the day. Generous appropriation in the Church music library usually are productive. The interest of the choir, once lost by inadequate, ragged, and forlorn music, may be difficult to regain.

Uniting Pulpit and Choir Loft

What is the usual musical procedure in a vast number of nonliturgical churches in our country? Once a week there is a "choir practice," in which the organist script party in which voices, good and bad, are heard, with a copious admixture of caustic local gossip. No one thinks of the organist as a part of the service, and the clergyman rarely thinks of the choir unless he has a nightmare. On the Sabbath Day the pulpit and the choir loft come together traditionally for the weekly contest, often with disastrous results.

It is said that in a great many churches in eastern cities, evening services have been abandoned. Why? There is no unified spirit of devotion to draw congregants to the Church. If the Church does not make people want to go to church, don't blame it upon a crumbling interest in God or religion. As a matter of fact, a large part of the public is spiritually starved and does not know it. Put the blame where it belongs—upon all those who are responsible for uninteresting, uninspired church services. Remember that in these days there are many churches from coast to coast giving two services a day and turning away people. The reason is obvious. Their services richly remunerate all those who attend.

I am firmly of the conviction that we are in need of a spiritual re-awakening. In the army camps, wherever I have sung, all are astonished by the

amazingly increased interest in religion. Our boys are coming back to their homes as different men from those who left. Millions, in the moment of great urgency, have felt the appeal for divine help which might never have come to them at home. Will those who assume the responsibility for the Church realize this tremendous opportunity and responsibility, and organize services in which the spiritual and the material are united and the choir loft will be united in one mighty effort for the benefit of the human race?

Great Pipe Organs in Great Mansions

(Continued from Page 197)

This, to him, was the height of musical enjoyment.

"One of Mr. Charles M. Schwab's favorites was Nevin's *The Rotary*. It was written for me to take with me as though I were arranging them seriously for a symphony orchestra. Mr. Carnegie, on his death, had few favorite preferences outside of the and Scotch tunes but he wanted volume, and plenty of it. He called for the full power of the organ and couldn't seem to get enough of it. When he was in the Church of the Holy Spirit, Scotch burr, 'Noo, Man, make the rafters ring!'"

"The number of really large and fine organs in private homes in America runs into the thousands. The old Aeolian Company, which specialized in the field, installed in one year instruments to the value of \$2,500,000.

"I chose this field, as my interest in the instrument is wholly musical and I am interested in organ playing with church music and routine concert programs which inevitably become very stereotyped. I loved the organ and longed for a free field of expression among laymen and not few orthodox church leaders. This was the best way in which I could develop my life work. The great patrons, from the Medici to the present, have been men and women of high position and wealth, who have presented the public with many of the finest creations in music, painting, and the other arts. I realized that the only surroundings in which to native country was the Church, and both can spend millions of dollars on advertising, but people on Sand Mountain will not go to Singings.

"Charles Ives, who could not be recognized in New York or San Francisco. Yet one man counted four hundred cards there Sunday. If we multiply that by the number of churches, we have seven thousand persons. But there were trucks, school buses, and dilapidated cars, piled high with people. Men, women, boys, and girls stood closely as possible on huge trucks, and pulled together by vans over their heads to keep out the rain. I saw a Ford roadster, homeward bound, with ten persons in it. And scores of people were walking home. "Lovers walked to and fro across the bridge and in other directions, oblivious to the sound of horns and pushing by slowly moving cars. The pedestrian traffic had the right of way, and they knew it. The singers are much given to delirious home-spun witticisms. One such was directed the "class" one hot day

plaine. Sometimes I am asked to repeat the introduction, and, of course, it is impossible to repeat an improvisation. Many of my recitals have lasted from nine in the evening to one in the morning and even longer, without interruption.

"The general public in America knows little of how much and how sincere have been the love and devotion to the arts manifested by our famous families, and though the millions of dollars to art center gifts of millions of dollars to art collections and foundations made by men of wealth. If it had not been for the fact that leaders of the state, business, and commerce in Italy, Spain, The Netherlands, and England had had high ideals and rich tastes, we would not now, centuries later have the great museum of the world, for millions to enjoy, the masterpieces of Titian, Raphael, Michelangelo, Tintoretto, Velasquez, Murillo, El Greco, Rubens, Rembrandt, Hals, Reynolds, Gainsborough, Holbein, Van Dyck, and scores of others. In fact, our museums would be quite bare if there had not been a social condition which brought them into existence."

(A second section of this unusual conference will appear in THE ETUDE next month.)

An All-Night Singing in the Mountain Backwoods

(Continued from Page 212)

1905, held in Atlanta. Mr. Showalter led a chorus of some thousands of rural whites and blacks to work the field. He received a check for five hundred dollars, a considerable sum in 1905.

An enormous amount of planning, publicity, and propaganda are necessary to the keeping alive of the social phenomenon known locally as "Singing." Practically all rural, many small-town, and not few suburban churches, for many years have had a special Sunday set aside for their annual Singings; and many are the preparations and great the thousands manifest on such occasions. In the Church in the mountains of North Carolina, Mr. Burnyan Atkins, columnist of *The De Kalb Times*, May 11, 1939, wrote of the all-day Singing at Chavies: "New York can have its World's Fair, San Francisco can have its Treasure Island, and both can spend millions of dollars on advertising, but people on Sand Mountain will not go to Singings."

"Chavies is a town which could not be recognized in New York or San Francisco. Yet one man counted four hundred cards there Sunday. If we multiply that by the number of churches, we have seven thousand persons. But there were trucks, school buses, and dilapidated cars, piled high with people. Men, women, boys, and girls stood closely as possible on huge trucks, and pulled together by vans over their heads to keep out the rain. I saw a Ford roadster, homeward bound, with ten persons in it. And scores of people were walking home. "Lovers walked to and fro across the bridge and in other directions, oblivious to the sound of horns and pushing by slowly moving cars. The pedestrian traffic had the right of way, and they knew it. The singers are much given to delirious home-spun witticisms. One such was directed the "class" one hot day

when a lady and her daughter drove up the interior and, of course, it is impossible to repeat an improvisation. Many of my recitals have lasted from nine in the evening to one in the morning and even longer, without interruption.

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(A second section of this unusual conference will appear in THE ETUDE next month.)

Teaching Stringed Instruments

(Continued from Page 210)

not be required that such illustration be made only through application in major works. When the student would be expected to be able to show another precisely how to play a three or four-note chord, but he would not be required to do this by playing the *Fugue* from the Bach Solo Sonatas in G major. Similarly, the student should be able to illustrate the *epiccato* bowing, but certainly not by means of a performance of the Paganini *Caprice* from the Violin Concerto in G major. Similarly, the student should be able to illustrate the *epiccato* bowing, but certainly not by means of a performance of the Paganini *Caprice* from the Violin Concerto in G major.

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Organ and Choir Questions

Answered by HENRY S. FRY, Mus. Doc.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published. Naturally, in letters to all friends and advisors, you can express no opinions as to the relative quality of various organs.

by H. P. Hopkins

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Gamba	4'
Dulciana	2 1/2'
Dulciana Fifteenth	2'
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Trumpet	8'

SWELL ORGAN	
Bourdon	16'
Violin Diapason	8'
Stopped Flute	8'
Salticello	8'
Voix Celeste	8'
Flute of Amour	4'
Open Diapason	4'
Octave	4'
Salticello	2 1/2'
Nautil Flute	2 1/2'
Flauto	5 Ranks
Organ	5 Ranks
Coroanop (bright)	8'
Voix Humaine	8'
3 Pipes	

PEDAL ORGAN	
Open Diapason	16'
Violin	16' (Great)
Bourdon	16'
Violin	16' (Swell)
Dulciana	8' (Great)
Octave	8' (Great)
Gamba	8' (Great)
Pedal Harmonic	8' (Great)
Flute	8' (Great)
Cont'n Cornopon 15'	(Swell) 12' Pipes
3 Ranks	32 Notes
Cornopon	8' (Swell)
Clarinet	8' (Swell)
32 Notes	

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A Famous Radio Debut

(Continued from Page 202)

of concerts during the fall-winter season, beginning last October, but a disagreement with the Musicians' Union caused the cancellation of that series. The series resumes on April 22, with Eugene Ormandy, regular conductor, is scheduled to lead the orchestra in the concert of April 1, 8, and 22. Saul Caston, associate conductor of the orchestra, is scheduled to lead the orchestra in the concert of April 15. The series terminates on April 22. Earl McDonald, manager of the orchestra, is the music annotator for the programs.

Mutual's Symphony, heard each evening, Monday through Friday from 10:30 to 11:00 P.M. EWT, is a new program of unique interest. Michel Plasiel, concertmaster of the NBC Symphony, is the conductor, and Joseph Schuster, the violinist, is regular soloist. The orchestra boasts an ensemble of the finest musicians now before the public. The first violin section alone has a group of men who have served as concertmasters of four of the foremost American symphony orchestras, and there are other players who are equally renowned in other fields, since there are artists well known as chamber music players, apart from the orchestra. Naturally, an orchestra of famous musicians like this cannot be assembled night after night; the majority of the men have other commitments. For this reason, the whole series of the programs have had to be transcribed. This is one of the first series of its kind to be completed since the recording ban was lifted—the result of an agreement between Mutual and the Musicians' Union. Symphonies are broadcast throughout the United States and Canada, and through the OWI is brought to our troops all over the world.

That highly interesting series of programs called Music of the New World began a new group of presentations on February 24 (NBC Network—Thursday 11:30 to 12:00 midnight, EWT). These broadcasts, known under the title of "Folkways in Music," bring us the relationship of music to ways of living among peoples of the Americas. The new series began with the romantic lands of the "Spanish Main"—Central America, Colombia, Venezuela, Louisiana, and California. The last of the March programs dealt with the wealth of folk music found in the American Highlands.

The first of the April series, April 8, deals with music "From New England." On April 13, the Canadian Broadcasting Corporation contributes a program on "Anglo-Canadian Music." "American Folk Heroes," April 20, centers on such folk figures as Davy Crockett and John Henry; and "Mexican Panorama," April 27, offers a musical tour of that varied country. "Folkways in Music" has proved to be one of the most popular programs of its kind ever devised; its interest lies not alone in the novelty of its material, but in the fact that its music derives from the peoples of the Western Hemisphere. Even though one feels there is an element of education intended in these programs, it is hard to relate the fascinating quality of the entertainment.

Gateways to Music, CBS' Tuesday American School of the Air broadcasts, a variety of programs in April. The title of the program of April 15 is "Chalkovky, People's Symphonist." April 11 deals with the music of South America; the program is aptly titled "Salvador and the Music of South America." "Prometheus and Meadows" is the title of the broadcast of April 18, with music of Smetana and Dvořák. April 25 is the last program for the year; it is titled "America Today." The compositions on this broadcast will be drawn from the works of some of the distinguished contemporary Americans.

Teacher Violins

A. B. F., New York—David Techler was born in Saltburg about 1866, and died in Rome sometime after 1940. He was a violinist of some repute around the beginning of the eighteenth century, and founded the Roman School of violin making. At first he copied Jacoboni; later he followed the Amati outlines. All his violins, however, are more or less highly arched, and his work is always reminiscent of his Tyrolean ancestry. His workmanship varied considerably, as did the quality of the wood and the varnish he used. Consequently, the price range of his violins is rather wide. A genuine Techler may be worth anywhere from fifteen hundred to three or four dollars. There are, however, many Imitation Techlers on the market. Instruments that have been cleverly copied as regards workmanship and label. These violins would not be worth, at the very most, more than a few dollars. It is hard to tell a genuine Techler. Whether your violin is genuine or not can only be determined by having it examined by a recognized expert. As you live so near New York City, you could easily have this done.

Mini-Production

Miss J. R. F., New York—The firm of Wilhelm Durtschmidt is, or was until recently, located in Markneukirchen, Germany, and produces violins in a form of modified mass-production. That is to say, one man (or several) makes necks, but tops, models, and body or group of men does nothing but make backs, a third is responsible for scrolls, and so on. The violins are made in a factory; a top made from good wood is put with a better quality back and matching ribs are fitted to them and a higher grade violin is the result. The Durtschmidt firm has turned out some quite good-looking copies, of which your violin appears to be one. Generally speaking, they produce a fairly good grade of commercial violin ranging in value from \$50.00 to \$100.00.

Concerning Cadenzas

O. E. J., Arkansas—Most violinists nowadays use the Kreisler, the Auer, or the Joachim cadenzas in the Beethoven, the Brahms, and the first two gaining in popularity at the expense of the third. Albert Spalding uses the Kreisler cadenza; Heinrich and I use the Auer—with, I think, some changes of his own, and I must always play the first position of the Brahms "Concerto," most violinists use the Joachim cadenza, which has yet to be improved upon, though Heifetz and I believe, Francescatti use the Auer cadenza. Strigel uses his own. 2. In the passage you quote from the Mazurka by Minin, the B-flat in the violin line would certainly be B-natural. The chord a dominant seventh in the key of C, of which the natural is the leading tone, is not in the piano part; that the natural is omitted; in the violin part the first B has a natural in front of it, this, of course, governs all the other B's in the measure.

Height of Violin Bridge

S. S., Washington, D. C.—It is difficult to lay down exact rules regarding the proper height of a violin bridge, for there are several factors that have to be taken into consideration. Chief among these is the thickness of the fingerboard. For a violin of broad, flat model, the top of the fingerboard should be twenty or twenty-one millimeters above the body. For a more highly arched violin, the distance would be eighteen or nineteen millimeters. The bridge is then cut accordingly. But some violins have the fingerboard set a little too high or a little too low, which requires that the bridge be cut a little higher or lower than is appropriate for the instrument. This again, some violins, like to have their strings noticeably farther from the fingerboard than other players do. All these things have to be considered when a bridge is being cut.

QUESTIONS

Answered by HAROLD BERKLEY

No question will be answered in *THE ETUDE* unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

2. A skilled player can usually improve the tone of a violin if his shortcomings are caused by poor adjustment of the bridge and sound post, or of the bow, with the aid of suitable size and weight. If, however, the fault lies with the quality of the wood, which has been used if the workmanship is inferior, there is not much that the cleverest player can do.

Slow Practice Needed

G. R. I., Oregon—To change backwards and forwards from a three-quarter-sized violin to a full-sized instrument cannot help upsetting your left-hand technique, and I advise you to concentrate on the instrument you are using to the larger instrument. Unless, of course, your hand is unusually small. If this is the case try to get hold of a seven-eighth violin.

There is only one way to attain a correct spacing of the fingers—slow, careful practice. That is, in which your ear is aware of every note you play. The practice should be so slow that you are able to hear, inwardly, the correct pitch of each note before you play it. The ear guides the fingers, if your ear knows what a note ought to sound like, your finger will settle down to the right place. If you practice scales and arpeggios and some Kreutzer or Mazur "Studies" in this way for a few weeks, I feel sure you will regain your confidence in your proficiency. During this time you should try to avoid completely any rapid playing for a half an hour at least, so that all that has been gained from several hours of careful practice. After you have regained control over your own hands you can play as rapidly as you like—provided always that you do not lose speed practicing every day!

For Scale Study

Mr. N. P., Kansas—The name "Heinrich Heberlein" on the label of your violin implies that it was made by the firm of that name in Markneukirchen, Germany. It is a commercial firm, producing violins of various grades which today are worth anywhere from seventy-five to two hundred dollars. Their better instruments are well made, and many have a very fair quality of tone. The firm was founded some thirty or forty years ago, and was making violins up to the outbreak of the present war, but is no longer in existence. 2. There are many scale books on the market, but the best of the present would be the first and second books of the Kayser "Studies," Op. 20, and the "Selected Studies in the Second and Third Positions" by Levenson. 3. Before you study any concert in the first three hours you study any concert that you learn the "Second Concerto" by Seitz. True, it is all in E-flat, but if you write to the publishers of The Grove, you may be able to get further information. I am glad that you are studying that again, after so long a time away from your violin, for I know quite well what it must mean to you.

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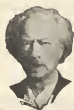
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Building Musicianship

(Continued from Page 201)

Sunday evenings he would call my sister and me—we were the little ones—into his study and hear us play. Now my brother Walter, eight years my senior, was always a tremendous ease. It was his delight to hide behind the door and make faces at us while we played, trying to see that play was in fact correct. He would shout and laugh, and my father couldn't understand what had come over us. But once he glanced up at the door—and there was Walter, peering over the transom and making his usual grimaces.

Penance and Faith

"Alah! observed my father. 'Now we have the cause of the confusion. Come in here, Walter! You have disrupted a performance—now we shall see if you can give a better one. Come and do your penance!'"

"The penance" he gave Walter was to transpire, at eight, a Bach Fugue. Walter went to the piano and accomplished it perfectly. My father was so pleased with him that all scoldings were stopped. Oh, yes, the grimaces continued!

"But Walter's pranks weren't always disturbing. When I was six, we had our friends two charming young French girls, Louise and Jeanne Douste, who played the piano beautifully and gave public performances. The younger one was my age, and I saw no greater until I was allowed to play one of her "concert pieces." My teacher chose a Bach Gavotte for me to learn as a Christmas surprise for my father. I managed it—at the time, I believed I managed it exceedingly well!—all but an insistent trill in the left hand. That was beyond me and I was heartbroken. But Walter came to my rescue. He arranged to sit beside me when the great day came, ostensibly to turn pages, but really to execute that trill for me. The effect was electrifying. First there sounded forth my childish efforts—and then, suddenly, in came the trill with professional forefulness. My father looked at the tears glistening in his eyes. "But I couldn't see what was so funny."

"My brother Frank's musical life was characterized by the same selfless generosity that was the outstanding trait of his personal life. He was the eldest of us, and at twenty, he decided to make his own way and set out for Denver. That was so like him! With everything he loved at home, he braved hardships in strange surroundings to gain independence. After doing all kinds of work, he found a post in the local music shop, founded a chorus, played the organ, and came to be recognized as the foremost musician in Denver. He was made head of music in the public schools, and found himself launched on an independent and most promising career. Then my father died. His duties at the opera were assigned to Walter, then in his early twenties, and the poor boy was nearly overwhelmed by his tremendous responsibilities. He wrote to Frank for advice, and Frank replied by coming home to assist him. Without thought of himself, he left all he had won in the city and began again at the foot of the ladder.

The Magic of Music

"Music" was only partly the source of my meeting with my husband. After an

incredibly hard childhood, David, from the age of thirteen, played in theater orchestras and for dances. And all the while, he longed for proper instruction and worthy music. At last he was promised the leadership of a theater orchestra, but he just to someone with "influence." To make things up to the disappointed young man, the management let him play a solo behind the acts of the play. Then, one night my brother Walter went to see that play. He was so impressed by the young violinist, sent for him to come to him, and became the means of launching David Mannes into worthy musical channels.

"But I had not yet entered the story! That came later. I sang alto in the Oratorio Society—not because I was a singer but because the Oratorio was a home tradition and I loved it—and Mr. Mannes, in the cooperating orchestra, saw me, though he liked the looks of me, and asked the concertmaster who the girl was. The concertmaster smiled, "Who she is! Don't you know? She's Walter Dammrosch's sister! Under those circumstances, Mr. Mannes thought it would be embarrassing to press for an introduction to the piano and orchestra. But not for long. My sister and I were always fond of painting and sketching, and had formed an intimate little Art Club for like-minded friends. Through a mutual inquiry, Mr. Mannes found that he knew one of the members, and so a proper presentation was finally made.

"That was more than forty-five years ago—years spent in working together, making music together, teaching together, and proving, together, that the best approach to music is to live it. Fortunately, our tradition does not die with us. Our son, Leopold Dammrosch Mannes of whom I must speak with modesty lest I call down his wrath upon me! is worthy of the name and the mantle of my father. Others besides his parents consider him a composer of merit—his works have been performed by pianists and ensemble groups of high standing—and only his interest in the Kodaly method of pedagogy (which, with young Leopold Godowsky, he invented and developed) interrupts his devotion to music. I regret that I had to leave so singularly fortunate in my environment!"

Music Should Be Fun for Children

(Continued from Page 215)

lessons are something we must have, and that it is up to him to do his best—not simply because the lessons are costing you money, but because they will be the means of bringing pleasure some day into his own life, and perhaps into the lives of others. Every child will not become an accomplished musician, but any child can learn to play some instrument sufficiently well to amuse himself and others whose expectations are not too high.

The more good music he hears the easier it will be to convince him that he can do as well as others of his own age, if he tries. Let him learn about musicians and composers and their early struggles. Let him read and absorb musical literature. Urge him to play in the school band or orchestra. Encourage him when his progress seems slow, and praise

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him when he has learned to play a piece great. How he would have been able to play before a group of people when he has learned to play well enough.

Sometimes if a youngster is not making progress, the instrument is the wrong one for that particular child. A youngster whose mouth is not suited to the trumpet might do better with a violinello. A child whose musical ear is too keen with a child whose mouth is not suited to the violin, but might do well on the piano. Study your child if he is not responding to your choice of instrument, but do not let him jump from one instrument to the other. Some youngsters tire easily of anything, and should learn to stick to some one thing. If he is this type, encourage him to stick to the instrument he has. Give him so many points for practicing, so many points for good lessons, and a special treat for a certain number of points. Play the game with him until he becomes so interested that he will want to play it to the finish.

I can sympathize with children who do not like to practice, for as a child I sometimes cried because I had to, and I wish to remember it now. There were a great many things that seemed more interesting to me than scales and finger exercises, and often I had to be practically pushed onto the piano bench with stern admonitions to stay there until the hour was over. I would have welcomed with delight the verdict of no more with me, but I have forgotten many times to my mother for her insistence that I stick, for had she removed this opportunity from me, I would have lost a great deal of pleasant and profitable enjoyment.

Music should be fun. America, composed as it is of all kinds of peoples, is so a living nation, and every child who has the smallest spark of musical genius within him should have a chance to learn to play so that he can partake of and contribute to—and perhaps even create—the music of a free people. For the joy of self-expression which can best be developed through music and rhythm is everybody's birthright.

"De Gustibus non est Disputandum"

(Continued from Page 195)

John Philip Sousa, whose greatness as a man and musician enhanced with each passing year. (Hall to the day when our troops march down Unter den Linden playing *The Stars and Stripes Forever!*) The other was Anton Seidl (1850-1898), conductor of the Metropolitan Opera House and the successor to Theodore Thomas as conductor of the New York Philharmonic Orchestra. He was a profound man, and at the same time very practical.

Seidl was a Wagnerian of the Wagnerians. He had assisted the Master of Bayreuth in the preparation of the score of the Nibelungen Trilog. Seidl and Sousa conducted concerts each summer at the better Coney Island beaches. The Sousa Band was at Manhattan Beach, and Seidl was at Brighton Beach with the Metropolitan Opera. The large hotels were the only attraction at those beaches in those days. There were no carriages pushed onto the piano bench with stern admonitions to stay there until the hour was over. I would have welcomed with delight the verdict of no more with me, but I have forgotten many times to my mother for her insistence that I stick, for had she removed this opportunity from me, I would have lost a great deal of pleasant and profitable enjoyment.

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Seidl realized the value of melody and said, "It is like honey, be free flock to it, but melody without a rich, harmonic background is empty—hollow. This is why I put so many Strauss Waltzes on my programs. They appear to the public merely as melody, but behind them is an inspired genius that behind them is an inspired and apparently insouciant artlessness which is, after all, the height of art."

Seidl died at forty-eight, from pneumonia poisoning. He lived to this day to hear the very unusual and delightful modern melodies in arrangements by such masters as Black, Bennett, Graig,

and Gould, his joy would have been great. How he would have been able to play before a group of people when he has learned to play well enough.

Sometimes if a youngster is not making progress, the instrument is the wrong one for that particular child. A youngster whose mouth is not suited to the trumpet might do better with a violinello. A child whose musical ear is too keen with a child whose mouth is not suited to the violin, but might do well on the piano. Study your child if he is not responding to your choice of instrument, but do not let him jump from one instrument to the other. Some youngsters tire easily of anything, and should learn to stick to some one thing. If he is this type, encourage him to stick to the instrument he has. Give him so many points for practicing, so many points for good lessons, and a special treat for a certain number of points. Play the game with him until he becomes so interested that he will want to play it to the finish.

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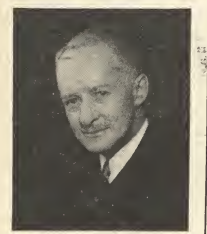
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A May Day Bouquet of Fascinating, Practical Musical Articles



ERNEST LA PRADE

WHAT SCIENCE IS DOING FOR OUR MUSICAL TOMORROW

Ernest La Prade, whose name is known to music students from his position of chief supervisor of broadcasts of educational music, tells what wonders we may expect in the post-war period.

THE INSTRUMENT WITH 253 MILLION TONAL COLOR COMBINATIONS

Ethel Smith, brilliant Hammond Organ performer, tells Doran K. Astoria how she gets the direct you hear on her very popular broadcasts over the radio.

WHY MANY PIANO PUPILS NEVER PASS THE FOURTH GRADE

Dr. LeRoy B. Campbell has studied this problem for years and gives readers the benefits of his knowledge in discussing a weakness which has baffled many teachers and parents.

MUSIC AND MATRIMONY

What the great composers have learned in some cases there were precious. In others, however, the results were less than desirable. Participants worked energetically, for a lifetime, against each other's interests. Dr. Paul Neill, in graphic portrayal, gives the story in interesting fashion.

MAY DAY IN EISENHACH

Dr. Guy Meier, when he was in Bech's birthplace, tells how he and his wife, with interesting photographs which have inspired his own, tried to meet the great German music master in the style which our readers enjoy so much. He tells us how it went.

CLAUDIO MONTEVERDI

In a poll taken by the University of California on the part of group of musical experts, Monteverdi ranked among the top ten great masters. Jurisconsult, tells why Monteverdi, who was a contemporary of Shakespeare, is not so highly, although few in this day hear his music.

CLARIFYING ELEMENTARY VIOLIN PLAYING

Samuel Gardner, who has created one of the most pleasing compositions in the records of the violin, *From the Rosebush*, is well-known master in New York, and his workshop in teaching young violinists are of practical value to students and teachers.

MAY MUSIC

The music for May sparkles with springtime cheerfulness and freshness.

Piano Practice Game That Is Fun

(Continued from Page 196)

two-way plug in one of the lamps for a warning light. But most impressive of all, above the piano was a huge sign which my husband had lettered, RADIO STATION JAH PRESENTS THE JIMMIE HENRY MUSICAL HOUR.

Young Jim was excited as if it were Christmas. He stepped up to the microphone and from the radio came his voice saying, "Do you see Suddy Soap, the only soap that contains Vitamin Z?" Spaced by brief commercials at the end of each fifteen-minute period, that was his most enthusiastic practice.

We had been afraid that in a few days the novelty might fade, but that was not the case. He added brief plays to his program, and every time I went to back he borrowed my egg beater or his plates to use for sound effects. One day his music lesson contained a piece imitating falling rain drops. He was delighted. "Show me how to play like the wind and like a storm," he begged his teacher. That was the beginning of his interest in music for his own sake.

He is now twelve years old. Long ago he outgrew the need for his radio game, though he still plays it sometimes. Each evening, without being told, he practices his full hour, and more. Almost top on his Christmas list this year was a request for a season's ticket to the symphony. Because his abilities lie in another direction, I doubt if he will ever use his music professionally but I do know that as long as he lives it will beautify and enrich his life.

From my window I could see the peak of the Breithorn in the Italian Alps. I determined to get to the top of that mountain. Bound on a mule and strapped to a sack of hay as a back support, accompanied by an Italian guide and other mountain climbers, I started the ascent. My entire weight had to be steadied by my hands, but nothing is achieved without effort and suspense. My hands were very badly blistered before I reached the peak.

"When I looked out over the marvelous valleys and the cloud-draped hills, I had a sense of conquest such as I never had experienced before or since—a kind of super-excitement that made me realize that my chams were cast off. It made me see that often one can accomplish the seemingly impossible if one has the deep desire and determination to do so and is willing to make the sacrifice. There is no stimulant such as victory over oneself and combating obstacles. No one else will secure victory for us. We must achieve it ourselves. Of course there will be blisters, but they are soon healed and forgotten when success comes.

The victory that came with reaching the zenith of a mountain was symbolic, of course, but it helped my spirit thereafter in conducting my studio successfully for years, and at the same time doing my own homework and participating in a host of community enterprises. After all, our lives are partly wasted if we cannot expand our efforts to help others. Horace Mann, in a Commencement address at Antioch College nearly a century ago, made a memorable statement: "Be ashamed to die until you have won some victory for humanity."

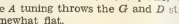
"Remember that every victory we achieve cannot fail to be an example for others. Isn't that in itself a goal worth working for?"

The Violinist's Forum

(Continued from Page 213)

must be at the opposite side of the scroll or peg-box from which the peg enters, and that the peg must be pushed firmly into the peg-hole as it is being turned. A few minutes spent in experimenting with the different pegs will show you what fingers to use and how they should be placed, but it may be a week or two before you become accustomed to tuning this way.

Incidentally, few people are aware that in playing with the piano, greater accuracy can be obtained by tuning the G string to a low C major, chord



and then tuning the other strings from the G, then by the traditional string tuning. The G tuning brings the A and E strings very slightly sharp in relation to the same notes on the piano, while the A tuning throws the G and D strings somewhat flat.

Easy and accurate tuning is an art, and one that is worthy of some study, for it is an aid to a good performance and starts the player off with a confidence that will help to conquer stage fright.

"Remember that every victory we achieve cannot fail to be an example for others. Isn't that in itself a goal worth working for?"

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Rolling Her Way To Triumph

(Continued from Page 247)

School of Music where I had been employed.

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"In 1927 the Countess and I went to Italy for six months. Nearly four weeks of that time we spent at Champulac.

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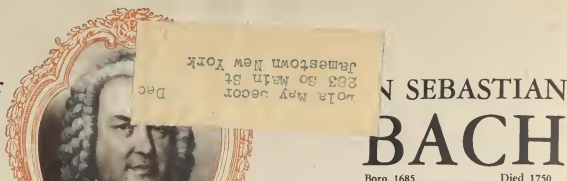
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